

Curiouser

Where Cerebellum Meets Antebellum





FEATURED CURIUSER ARTISTS’ PROJECTS

MISSTEPS is a curatorial project in which found digital imagery has been organized through the lens of Darwin’s theory of evolution and Dawkin’s theory of memetics. Specifically, found proliferative images (digital memes), are arranged as though they have evolved visually. The project begins with two bookends, an image of isopods, creatures whose fossil record dates back 300 million years, and an image of Richard Dawkins, the evolutionary biologist who introduced the concept of memes. These images were then connected through a kind of visual tracing back, in which visually similar found images act as stand-ins for the logical evolutionary steps that would otherwise connect Dawkins with 300 million year old forms of life.

Ben Jurgensen, MFA 2010, VCUarts

Bread

Andrew Brehm, MFA anticipated 2011, VCUarts

PHONE NUMBERS AND REFERENCES

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Airport Taxi Service Inc—(804) 233-4444
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INTRODUCTION

Welcome to the SECAC/MACAA conference, hosted this year by the School of the Arts at Virginia Commonwealth University. These sister organizations cover wide-ranging territory both geographically and intellectually. By joining forces, SECAC and MACAA have formed a “super-group” to showcase the late breaking research of artists, scholars and students.

By nature, this conference is eclectic. Staged in Richmond, Virginia, a scrappy and charming city with a past, it quickly earned the name *Curiouser—Where Antebellum Meets Cerebellum*. Think of this conference as a wunderkammer, a cabinet of curiosities that takes place in real time, housing an eccentric collection of people, papers, presentations and events. We leave it to you to draw connections between sessions and events, but we offer VCU, the city of Richmond, and our community as the backdrop to ponder these curiosities.

I can’t pass up an opportunity to thank all the people who contributed to masterminding this conference. A special thanks to Andy Kozlowski, Teresa Engle Ilnicki, Dawn Waters and Andrew Ilnicki. We could not have done it without our VCU colleagues Peggy Lindhauer, Amy Hautt and Holly Morrison who were tireless in their detail and invention. Thanks to everyone who had a part in staging this year’s conference.

Jack Risley
Associate Dean of Academic Affairs
VCU School of the Arts

ORGANIZERS

Andrew Kozlowski, *Conference Coordinator*
Rachel Frew, *SECAC Administrator*

VCU COMMITTEE

Amy Hautt
Holly Morrison
Margaret Lindauer
Ruth Bolduan
Reni Gower
Teresa Engle Ilnicki – Design
Andrew Ilnicki – Web
Dawn Waters – Communications

MEMBER SHOW COMMITTEE

Joesph Seipel, *Juror*
Emily Smith, *Executive Director, 1708 Gallery*
Jolene Giandomenico, *Gallery Administrator, 1708 Gallery*
Erika Koch, *Administrative Assistant, 1708 Gallery*
Amie Oliver, *Board of Directors, 1708 Gallery*

Exhibition Hung by VCU Grads:
Marisa Day
Caitlin Hanbury
Elizabeth Reilly-Brown
Kimberly Wolfe

SECAC / MACAA 2010 CONFERENCE PROGRAM

WEDNESDAY, OCTOBER 20

10:00am–5:00pm: Sponge: Other Pedagogies and the Phylum Porifera
Hope Ginsburg. Advance registration required. Anderson Gallery, Sponge HQ. 907 1/2 West Franklin Street, 3rd floor.

The Anderson Gallery is a 10–15 minute walk from the Jefferson Hotel or a 3-minute walk from the Fine Arts Building. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.

Sponge generates experimental approaches to learning and teaching. Attached to a public university the way a sea sponge affixes to a marine reef, *Sponge* provides open waters for the conspicuous mixing of disciplines. In the evolving ecosystem of *Sponge* workshops, events, and classes, participants take in information, digest the experience and complete the cycle by teaching something to each other.

Sponge for Curiouser is an investigation of artists’ projects that reinvent school, classes and knowledge transfer. The event will begin with a full-day immersion at the *Sponge* HQ in the VCU Anderson Gallery for a group of 10–15 participants and will conclude with a follow-up panel the next day for a wider audience. For more information about *Sponge Space* please visit www.hopeginsburg.com

2:30–3:30pm: SECAC Executive Committee Meeting

2:30–3:30pm: MACAA Executive Committee Meeting

4:00–7:00pm: SECAC Board Meeting

4:00–7:00pm: MACAA Board Meeting

6:00–7:30pm: Early Registration Check-In

6:00–8:00pm: Reception for Imaging South Africa: Collection Projects by Siemon Allen
Anderson Gallery. 907 1/2 West Franklin Street.

The Anderson Gallery is a 10–15 minute walk from the Jefferson Hotel or a 3-minute walk from the Fine Arts Building. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer. This exhibition will be open throughout the conference.

Over the last decade, Allen has created expansive installations of various mass-produced ephemera-postal stamps, newspapers, audio recordings. Like an archivist, he methodically acquires catalogues, and researches artifacts to disclose underlying narratives. Allen employs the social critique that inevitably arises from his work as a means of interrogating what he describes as “the contradictory and complex nature of South African identity.”

7:00–9:00pm: Welcome Reception + Open House
VCUarts Fine Arts Building, 1000 West Broad Street

The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.

VCUarts welcomes SECAC/MACAA members to Richmond with a reception and open house at the VCU Fine Arts Building where there will be an opening for Christina West, the 2009 SECAC Fellowship Artist in the Fine Arts Building Gallery, 1st floor, and an exhibition of current graduate work throughout the building.



THURSDAY, OCTOBER 21

7:30 am: Registration opens

8:00–9:30 am: Panels, Session 1

9:45–11:45: Panels, Session 2

12:00–1:30pm: Panels, Session 3

1:45–3:15pm: Panels, Session 4

3:30–5:30pm: Panels, Session 5

6:00–7:30pm: Keynote Address by Pablo Helguera
Jefferson Hotel Ballroom. No advanced reservation required.

Pablo Helguera (Mexico City, 1971) is a NYC-based artist working in installation, sculpture, photography, drawing, and performance. Helguera’s work focuses on topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction.

His work as an educator intersects with his interests as an artist, resulting in artwork that reflects issues of interpretation, dialogue, and the role of contemporary culture in a global reality

As head of public programs in the Education Department of the Guggenheim Museum (1998–2005), he organized hundreds of public events and assisted in the development of dozens of exhibitions. In 2007 he was named Director of Adult and Academic programs at the Museum of Modern Art, New York where he continues today.

Helguera is the author of eight books including *Endingness* (2005), an essay on the art of memory; *The Pablo Helguera Manual of Contemporary Art Style* (2005, Spanish edition; 2007, English edition), a social etiquette manual for the art world; and *Theatrum Anatomicum (and Other Performance Lectures)* (2008). For additional information on Helguera, visit www.pablohelguera.net

7:30–10pm: Reception for Member Show
1708 Gallery, 319 West Broad Street (a short walk from the Jefferson Hotel)

Following the Keynote address we invite the membership to a reception for the 2010 SECAC/MACAA Members Show at the long-lived Richmond non-profit, 1708 Gallery. The show was curated by Joe Seipel, vice president for academic services at SCAD (and former VCU colleague). It features 62 works by 59 artists selected from a group of 138 artists who submitted over 400 works.

SESSION 1
8:00–9:30 AM

FATE: Busting Boundaries in Foundation Drawing
Empire Meeting Room

CHAIR: Marlene Lipinski, Columbia College Chicago

In 2002, the Museum of Modern Art opened an exhibition entitled “Drawing Now: Eight Propositions.” The exhibition dealt with “busting boundaries,” exhibiting the many ways drawing is applied via multiple disciplines. The MOMA exhibition questioned the way we think of drawing and teach drawing. Drawing at the Foundation level has been historically predicated on observation and Renaissance methodology.

This panel will investigate moving beyond those boundaries of drawing as observation at the Foundation level. Like the MOMA “Drawing Now” exhibition, this panel will present assignments and methodologies that cover, but not limited to, such topics as Collaborating Among Students, Architectural Drawing, Drafting, Cartooning, Drawing Science and Nature, Mapping, Representing Popular Culture, Illustrating Fashion and Ornamentation.

Jackie Skrzynski, Ramapo College of New Jersey. *Investigating Drawing: Process and Meaning.*

Heather Deyling, Savannah College of Art and Design. *Collaborative Nonobjective Drawing: A Classroom Experiment.*

Aaron Fine, Truman State University. *Drawing as Critical Thinking.*

Barbara Giorgio, Ball State University. *Artist Trading Cards: A Collaborative Drawing Process.*

“Picture Perfect.” Truth, falsity, and the Polemics of Image Making and Image Breaking in the Early Modern World
Flemish Meeting Room

CHAIRS: John R. Decker, Georgia State University and Todd Richardson, University of Memphis

Images have power because our society imbues them with the ability to speak ‘truth.’ Paradoxically, art often encapsulates this assumed veracity in layers of illusion, or visual ‘lies.’ Over time, iconoclasts and iconophiles have sparred on two persistent issues in Western image making. First, just how far can we trust art? Second, who decides how much power art has or does not have; how much ‘truth’ or ‘falsity’ images contain? The 16th and 17th centuries provide fertile ground for examining this phenomenon. The polemical discourse on images in this period helped shape the religious and colonial enterprises taking place all over the world. This session explores the complex dynamics of faith in, and distrust of images in the Early Modern period.

Chrystine L. Keener, Indiana University, Bloomington. *Weep Not for Me: Jacopo Pontormo’s Visitation and the Florentine Piagnoni.*

Ilenia Colón Mendoza, University of Central Florida. *The Art of Engaño and Desengaño in the Cristos Yacentes of Gregorio Fernández.*

Melisa A. Quesenberry, University of Central Arkansas. *The Cult of the Virgin in Yucatán: the Persistence of Indigenous Memory.*

John R. Decker, Georgia State University. Respondent.

Curriculum Development Workshop: From Mission to Outcome
Dominion Meeting Room

CHAIR: Mary Stewart, Florida State University

A workshop format will be used to focus on program design and administration. Using worksheets and discussion, we will explore the following questions:
• What are the characteristics of an effective mission statement?
• What are general program objectives and how do they affect specific assignments?
• What is a scope and sequence chart? How can it simplify curriculum design?
• What is the easiest way to create effective assignment objectives?
• What is the relationship between assignment objectives and assessment?
• How can you and your faculty take charge of your curriculum and create the strongest, most authentic program possible?

Art Education Forum VII-A: Policy, Administration, and Accreditation
Commonwealth Meeting Room

CHAIR: Bryna Bobick, University of Memphis

Papers for this panel will represent a wide professional array of arts education policy, administration, and accreditation topics for all levels of public and private education. Panelists will present new policy related ideas. All art educators, doctoral students, and SECAC members are welcome to attend. Topics will include the 2004 SECAC Visual Arts Education Policy Statement would be welcome. This panel is the eighth session (two presented in 2007 & 2008) in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again 2003 in Raleigh, NC.

Karen Heid, University of South Carolina. *The 2008 NAEP Arts Assessment Reevaluated Replication and Analysis.*

Rachael Delaney, Metropolitan State College of Denver. *Lesson on Reform from a Frozen Guy in Nederland Colorado.*

Thomas Brewer, University of Central Florida, Read Diket, William Carey University, and David Burton, Virginia Commonwealth University. *A Status Report on the 2008 Secondary Analysis.*

Bryna Bobick and Donalyn Heise, University of Memphis. *Community Arts Academy: An Art Partnership Developed with a University, Community, and Middle School Students.*

Increasing the Efficacy of the Studio Art Class for Non-Majors
Coolidge Meeting Room

CHAIR: Joe Meiser, Bucknell University

How should a studio art instructor adapt his/her approach when the student body consists mostly of non-majors? When comparing majors with non-majors, it is clear that the studio art class will serve a different educational function for the non-major in their university experience. What particular skills will a student learn in a studio class? How might a non- major transfer these skills to their major area of study? How might the student utilize these skills in their future career, and/or in their orientation toward the world? To what extent must we redefine our learning outcomes in order for a class to offer an optimal benefit to the non-majors? To what extent should projects be augmented with writing assignments, student conducted presentations, discussions, an emphasis on critical thinking and problem solving? Investigating these questions will enable us to enhance the efficacy of our courses for non-majors. Also, in clarifying the skills which non-majors gain from studio art classes, we will be better equipped to advocate the value of studio art in the context of the university.

Jennifer Locke, Eastern Michigan University. *Developing Seeing and Understanding.*

Brent Dedas, Western Kentucky University. *Bridging the Gap from the Classroom to the World at Large.*

Sarah Stackhouse, Ramapo College of New Jersey. *Make It Work: Challenges to Fuel the Creative Process.*

Modern/Medieval: Convergences in Scholarship
Harrison Meeting Room

CHAIRS: Lindsay Caplan and Saisha Grayson, The Graduate Center, CUNY

While modernism is usually associated with a rupture with the past, the medieval period has held a privileged position in the work and thinking of modernists, and the last decade has only shown an acceleration of this trend. Indeed, it is often the desire for paradigms other than those naturalized from the start of the modern period –ideals of progress, civilization, individuality, human nature, and identity—that has motivated thinkers and artists to turn to the medieval period. For there, buried in history, one continually finds evidence of radical difference that can shed light on the present, as well as elective affinities that reorient one’s understanding of the past.

This panel brings together new scholarship on medieval art that brings with it a contemporary perspective to provoke a deeper understanding of each period. How have contemporary questions changed how we look at medieval imagery and art? In what ways could more transhistorical approaches make new insights and analyses possible?

Evan Gatti, Elon University. *Magnani, Morandi & Medieval “Modernism.”*



[Jeanne-Marie Musto](#), Sewanee: The University of the South. *Architecture as Actor: Bamberg and Speyer Cathedrals through the Lens of Performance Theory*.

[Jonah Westerman](#), The Graduate Center, CUNY. *Boundless Restraint: Performance, Reparation, and the Daily Practice of Death in the Life of Daniel the Stylite*.

Memories of a Fractured Nation: The Politics of Commemorating the American Civil War
Roosevelt Meeting Room

CHAIR: [Evie Savidou-Terrono](#), Randolph-Macon College

Richmond’s Monument Avenue, the only avenue on the National Register of historic monuments, stands as the most grandiose and most contested commemorative site to the Lost Cause and invites a constant engagement with the problematics of the Civil War in American memory. Beginning in the mid-1860’s and continuing to our own time, scholars have debated the nature of commemorating this most dramatic conflict in American history. Unlike heroic, intra-national confrontations that boosted national collective identity and nurtured celebratory responses of heroic sacrifice and victories, ongoing attempts to commemorate the Civil War reveal partisan memories and their respective politics. The lack of a collective visual lexicon that interprets the politics of the period, the war and its heroes is indicative of the persistent divisive effect of the conflict as evidenced by the recent dedication of a memorial to Lincoln in Richmond, Virginia. This panel examines the diverse, and often contradictory responses to commemorations of the Civil War and its participants, from the nineteenth century to our own time, as evidenced, but not limited to, the visual arts, commemorative spaces, museum exhibits and reenactments.

[Richard H. Putney](#), University of Toledo and Toledo Museum of Art. *Gettysburg: Eternal Memorials and Shifting Memories*.

[Akela Reason](#), Georgia State University. *Politics and Memory in the Gilded Age: The Brooklyn Soldiers and Sailors Memorial*

[Ellen Daugherty](#), Memphis College of Art. *The Strange History of the Good Darky: Civil War Fantasies and Civil Rights Realities in a Natchitoches, Louisiana Monument*.

Popular Culture and Nineteenth-Century Art
McKinley Meeting Room

CHAIR: [Peter L. Schmunk](#), Wofford College

The growth of cultural experience which engaged audiences across class boundaries and the emergence of the middle class as the dominant “taste-bearing stratum” influenced the production of art during the nineteenth century in myriad ways. Accompanying a dramatic shift in the content of art were changes in its size, display, materials, and the economics of its exchange, papers explore the intersections of popular culture and the production of art.

[Eileen Turan](#), University of Arkansas at Little Rock. *From Nature to Canvas: Corot’s Lyrical Style and the Influence of Photographers at Fontainebleau*.

[Letha Clair Robertson](#), University of Kansas. *The Intersection of Art, Science, and Popular Culture in Mid-Nineteenth-Century America: Elisha Kent Kane and the Unknown Arctic*.

[Anca I. Lasc](#), University of Southern California. *Popularizing the French Interior: Mass-Produced Interior Decoration Designs, 1852–1914*.

[Peter L. Schmunk](#), Wofford College. *Music for Sale: Sheet Music Cover Designs by Manet, Toulouse-Lautrec, and Bonard*.

SESSION 2 9:45–11:45 AM

Memory and Art: How Artists and Art Historians Remember. Session I
Empire Meeting Room

CHAIR: [Laura M. Amrhein](#), University of Arkansas at Little Rock

Memory—the act of recalling facts or fleeting impressions and the length of time over which these recollections extend—is a significant theme addressed in art both past and present. This session includes papers that consider a wide range of artistic, historical, theoretical, and critical approaches that address memory in art and in the artistic process. Papers consider a wide range of topics, such as the role of memorials (architecture and sculpture), memory and landscape, memory and performance and rituals. Participants include a balance of art historians and artists who wish to share their research and creative endeavors concerning memory and art.

[Eric Goldemberg](#), Florida International University. *Memorials: Toward a Sublime Loop-Remembrance of Death and Sensuality*.

[Dawn Roe](#), Rollins College. *The Tree Alone*.

[Mira Gerard](#), East Tennessee State University. *I dreamed I was you & you were not there: Painting the Self as Other*.

[Monica McTighe](#), Tufts University. *Film and the Absence of Memory: Two Contemporary Examples*.

Indigenous Art of the Americas, Part 1
Flemish Meeting Room

CHAIR: [Dito Morales](#), University of Central Arkansas

This session on Indigenous Art of the Americas showcases current work regarding aspects of visual expression by indigenous peoples of the western hemisphere, including papers that critique the prevailing pedagogy, offer alternative paradigms, or address contributions of individual artists to the overall dialog.

[Amy Lenhardt](#), Virginia Commonwealth University; Virginia Museum of Fine Arts. *The Iconographic Program of the First Permanent Exhibition of Ancient American Art at the Virginia Museum of Fine Arts*.

[Lisa Roberts Seppi](#), State University of New York at Oswego. *Postmodern Allegorists: 21st Century Native American Painting*.

[Elizabeth Morán](#), Christopher Newport University. *Feasts for the Gods: Food and Ritual in Aztec Art*.

[Denise Smith](#), Savannah College of Art and Design. *The Latest and Greatest: New Discoveries at Georgia’s Stone Mountain*.

About Face: Investigating the Problematics of Portraiture
Dominion Meeting Room

CHAIR: [Michelle Moseley-Christian](#), Virginia Tech

Portraiture, especially in pre-modern visual culture, is often viewed as a type of image that primarily functioned to idealize and aggrandize the economic or social status of the person depicted. This session interrogates the complexities and problematics of portraiture and self-portraiture, in particular papers exploring artists or works that challenge and innovate traditional definitions or constructs of portraiture and self-portraiture.

Papers consider how and why artists manipulate the body, its poses, iconography, settings, expression, and other aspects of portraiture to alter the framework of conventional portrait constructs. How an exceptional portrait might affect the reputation of the artist or sitter? In what cases might the development of new media, materials, or styles spur portraiture to innovation? Can a representation that dramatically deviates from historical notions of portraiture still be considered a “portrait”? These issues, among others, aim to open discussion on the nature of portraiture itself, and the variety and subtlety of what is often considered a straightforward type of image. This session includes a broad range of submissions from many periods that complicate our reception of ancient, medieval or early modern portraiture and self-portraiture.

[Rebecca Blass Trittel](#), Savannah College of Art and Design. *Portraits of Power and the Power of Portraiture in the Reign of Elizabeth I, the “Virgin Queen.”*

[Alexis L. Boylan](#), University of Tennessee, Knoxville. *You’ve Got the Look: Publicity Photographs, Portraiture, and the Ashcan Circle*.

[Rachel Stephens](#), Nichols State University. *Repeated Imagery: Ralph E.W. Earl’s Jackson Portrait Copies*.

[Sandra Reed](#), Savannah College of Art and Design. *Companion Portraiture and the Contemporary Family*.

[Stephanie Miller](#), Coastal Carolina University. *Virtuous Portraits: Enamel Terra Cotta Portraits in Fifteenth-Century Florence*.

THURSDAY, OCTOBER 21 – continued

Art Education Forum VII-B Research, Instruction, and Best Practices
Commonwealth Meeting Room

CHAIR: [Mary Lou Hightower](#), University of South Carolina Upstate

Panelists will address the changing nature of art education through research and discuss how it affects the environment of education. The research papers include topics on instruction and best practices as they relate to the field of art education.

This second forum focus relates to section A placing the emphasis on the practices of art instruction rather than the administration of a program of studies.

[Anne C. Grey](#), University of Central Florida. *The Art of Meaning in Narrative: Earl Cunningham a Pilot Study*.

[Linda Neely](#), Lander University. *A Mission (Statement) for Inspiration*.

[Susan Slavik](#), Coastal Carolina University. *Aftershocks of a Quantitative Faculty Merit Self-Evaluation*.

[Mary Lou Hightower](#), University of South Carolina Upstate. *Using Glogsters in the Art Education and the Community*.

Beyond the Phallus: Representations of the Penis in Modern and Postmodern Culture
Coolidge Meeting Room

CHAIRS: [Temma Balducci](#), Arkansas State University and [Charissa Terranova](#), University of Texas at Dallas

Representations of the penis abound in visual culture throughout history, from priapus figures of ancient Greece to Renaissance images of the Christ child to the penis-wielding artists, both male and female, of the 1970s and 1980s. Such images in the modern and postmodern period have typically been read either in the context of gendered theories of creativity that privilege the male artist and/or in conjunction with psychoanalytic theories in which the phallus (as signifier of power) and the penis are conflated.

There are numerous representations of the penis, however, that fall outside these paradigms, images in which the penis and, broadly speaking, masculinity are on display. Can such images be theorized in fresh ways that avoid assumptions about their presumed “feminizing” or “queering” of masculinity? Is it possible to read them so that the penis is something more (or less) than a marker of authority or power? Can display and spectacle, for example, be seen as constitutive of heterosexual masculinity? What roles do such representations of the penis (read differently) play in the development of post/modern culture and gender dynamics? Further, thinking methodologically, do scholars approach images of the penis with ingrained assumptions about how authority is exercised and made visible? What do we learn/mask about notions of masculinity with psychoanalytic readings that often ahistoricize?

[Karen Stock](#), Winthrop University. *Bonnard’s Ambiguous Masculinity*.

[Louly Peacock](#), Warren Wilson College. *Phallic Inversion in the Male Art of Ray Johnson*.

[Sam Watson](#), University of Wisconsin-Sheboygan. *Faking an Erection: Sean Landers’ Penis, the Men’s Movement and the Search for Truth*.

[Anne Swartz](#), The Savannah College of Art and Design. *Master of the Universe: Aurel Schmidt’s Genital Power*.

Gone But Not Forgotten: Recovering History in the 21st Century
Harrison Meeting Room

CHAIR: [Gerard Brown](#), Temple University

The past is with us more than at any point in the last century. Artists struggle to recover lost technical knowledge, fashion looks for inspiration to the Industrial Revolution, and the pressure to invest works with ‘authenticity’ drives artists to become researchers, connecting their creations to webs of allusion and historicism. In the words of Martin Davies, we live in an historicized world, where “there’s nothing that can’t become a historical symbol [...] nothing that isn’t already a historical text.”

This session investigates the prevalence of historical ideas and images in contemporary art from several points of view, addressing how artists satisfy their curiosities about the past. We will focus on creative practices that engage archiving, collecting, and reenactment as modes of absorbing and reusing the past.

Gerard Brown, whose forthcoming essay *Alison Smith and Dario Robleto* will appear in collection on the continuing relevance of the Civil War in American art and culture, will moderate the discussion.

[Jane Irish](#), University of Pennsylvania. *Consumed By Painting: Commemorating + Reenactment + Internalization*.

[Wendy Deschene](#), Auburn University. *My Latest Inheritance*.

[Christine Colby](#), The University of the Arts. *The Allure of the Fantastic: Reflections of the Past... in the Present*.

Biography, Psychology and Identity in Abstract Art
Roosevelt Meeting Room

CHAIR: [Herbert R. Hartel, Jr.](#), John Jay College of Criminal Justice, CUNY

This session will be a forum for alternative approaches to studying abstraction, including biographical content, psychological expression, and the influence of race, ethnicity, religion, gender, and cultural origin. Much abstract art originated as a bold new way of conveying the spiritual and searching for the ultimate meaning of life, often through the use of ideas drawn from Theosophy, Neoplatonism, mysticism, Nietzsche, and shamanism. Over the years, studies of abstract art have usually dealt with formalist achievements, social and historical context, and the influence of spiritualism and mysticism. This panel presents new scholarship that examines



THURSDAY, OCTOBER 21 – continued

SESSION 2 (continued)
9:45–11:45 AM

how the personal and psychological backgrounds of artists and their cultural identities and origins have influenced or been expressed in their work, and have effected style, subjects, and meaning. In recent years, scholarship exploring abstract art among African-Americans, Asian Americans, Latinos, Eastern Europeans, untrained or “outsider” artists, and the art of the incarcerated and mentally ill has broadened our perspective of abstract art.

Hallie Scott, The Graduate Center, CUNY. *Impure Purism: Amédée Ozenfant’s Turn Towards Abstraction.*

Natasha Roje, The Graduate Center, CUNY. *Lifelines: Clyfford Still’s 1944–N No. 2, 1944.*

Linda Rosefsky, West Virginia University. *Conveying the Spiritual with the Profane: Warhol and Abstraction.*

Kim Theriault, Dominican University. *The Collective Identity of Arshile Gorky.*

Emilee Mathews, Indiana University, Bloomington. *Alfred Maurer’s George Washington: An Expression of Abstracted Identity.*

Patron-Viewer-Artist and the Art of the Ancient World
McKinley Meeting Room

CHAIRS: **Rachel Foulk**, Emory University and **Anthony F. Mangieri**, Savannah College of Art and Design-Atlanta

While patrons, viewers, and artists have long been mainstays of art historical investigations, these categories are often difficult to access in the study of ancient art. The challenges that face the ancient art historian include fragmentary remains, difficult to interpret material, unnamed or anonymous artists, unknown audiences, lack of commission records, and even lost works of art known only through other sources.

This session introduces creative ways to identify and study types of patrons, classes of viewers, and roles of artists in the ancient world. For whom were works made? Who were the intended viewers, and how would they have interpreted works of art? What do we know about the lives, circumstances, and status of people involved in art-making?

Examining patrons, viewers, and artists allows us to understand works of art as the creations, possessions, and part of the experiences of real people. The interactions among those who commissioned, made, and viewed art, we hope will reveal the ways in which art reflected the tastes, beliefs, and lives of historical people.

Anthony F. Mangieri, Savannah College of Art and Design-Atlanta. *Introductory Remarks: Patrons, Viewers, and Artists in Ancient Greece and the Ancient World.*

Rosa Erika Feleg, University of Memphis. *Divinely Decorative: Emphasizing the Divinity of Ramesses II at Karnak.*

Branden Fjerstad, University of Memphis. *The Great Span of His Majesty: An Analysis of New Kingdom Kings as Drivers, and How It Influenced The Movement of Their Chariot Horses.*

Elizabeth Molacek, University of Virginia. *Seeing or Being Seen? Understanding Viewing in Pompeian Domestic Spaces.*

Crystal Rosenthal, Dallas Museum of Art. *Architectonics of Alterity: Banqueting Murals of the Early Empire and the Institution of Roman Slavery.*

SESSION 3
12:00–1:30 PM

Memory and Art: How Artists and Art Historians Remember. Session II
Empire Meeting Room

CHAIR: **Jacek J. Kolasinski**, Florida International University

Mette Tommerup, Florida International University. *Neither/Nor – Memory and Negation in Painting Today.*

Agnieszka Whelan, Old Dominion University. *The Stones of Sparta: Mythologizing History in a Garden at the Time of the Enlightenment.*

Marina Mangubi, The College of Wooster. *Eight Board Feet.*

Raymond Gaddy, University of North Florida. *These Things You Will Not Re-Member.*

Anneke Schulenberg, Radboud University, Nijmegen. *Silence: The Interplay Between Memories of an Artist and a Site.*

SECAC European and Postwar and Contemporary Art Forum
Roosevelt Meeting Room

Victoria H.F. Scott, Virginia Commonwealth University

Indigenous Art of the Americas, Session II
Flemish Meeting Room

CHAIR: **Denise Smith**, Savannah College of Art and Design

Paula Winn, Virginia Commonwealth University. *Rediscovering the Artist: Using Connoisseurship to Reveal the Artists of Formative Ecuador.*

Thomas Larose, Virginia State University. *The Mythic Landscape of the Brattleboro and Bellows Falls Petroglyphs.*

Dito Morales, University of Central Arkansas. *Rock Art in a Sacred Inka Context.*

James Farmer, Virginia Commonwealth University. *Lessons from Leonardo: Overlooked, Eroded, or Unfinished “Non-Masterpieces” of Ancient American Rock Art.*

About Face: Investigating the Problematics of Portraiture, Session II
Dominion Meeting Room

CHAIR: **Andrew Hottle**, Rowan University

Dina Comisarenco Mirkin, Universidad Iberoamericana. *Portraiture versus Self-Portraiture: the Case of Nahui Olin.*

Andrew Hottle, Rowan University. *Inhabiting an Icon: June Blum as Betty Friedan.*

Maureen Pelta, Moore College of Art and Design. *Correggio and Portraiture.*

Sherry Saunders, Savannah College of Art and Design. *The Role of Self-portraiture in Graphic Design.*

B. Scott Crawford, Independent Scholar. *Domesticity, Death, and Photography: Revisiting the Art of Lilly Martin Spencer through the Exploration of a Newly Discovered Postmortem Portrait.*

Art Education Policy Meeting
Commonwealth Meeting Room

A Report from Sponge: Other Pedagogies and the Phylum Porifera
Harrison Meeting Room

Hope Ginsburg, Virginia Commonwealth University, Sponge HQ

This panel will focus on emerging strategies for knowledge exchange. The panel itself is an example of such a project, as it will be generated by the preceding day’s Sponge event, organized in conjunction with the Curiouser conference. Participants from Wednesday’s event, along with two “visiting experts” will relay gathered information about the Pragmatists, the effects of technological media on education, and experimental projects such as Mildred’s Lane, Trade School and OurGoods. A marine biologist will be on hand to keep us in a biomimetic frame of mind. Sponge is an ongoing participatory artwork, headquartered at the VCUarts Anderson Gallery. The project generates experimental approaches to learning and teaching. Attached to a public university the way a sea sponge affixes to a marine reef, Sponge provides open waters for the conspicuous mixing of disciplines. In the evolving ecosystem of Sponge workshops, events, and classes, participants take in information, digest the experience and complete the cycle by teaching something to each other.

Tse-Lynn Loh, Department of Biology and Marine Biology, University of North Carolina Wilmington.

Caroline Woolard, Trade School, OurGoods, New York, NY.

Participants from the Sponge: Other Pedagogies and the Phylum Porifera event on Wednesday 10/20.

Information Session for 2011 Conference, Savannah GA
Coolidge Meeting Room
Savannah College of Art and Design

SESSION 4
1:45–3:15 PM

New Directions in British Art History
Empire Meeting Room

CHAIRS: **Douglas Fordham**, University of Virginia and **Mitchell Merling**, Virginia Museum of Fine Arts

Over 25 years have passed since publications like Ronald Paulson’s *Emblem and Expression* and John Barrell’s *The Dark Side of Landscape* revolutionized the insular field of British Art by introducing new disciplines such

as literary theory and social history into a discipline dominated by connoisseurship and antiquarianism. This session aims to understand what has happened in these last 25 years and where we are today. Interpretative strategies have included both micro- (close readings and economic history) and macro-history (understanding the art of “Britain” as well as it’ colonies in a world-historical context), as well as sociopolitical, feminist, and Marxism (and all variants of

“post-” thereof). **Kevin Hatch**, Savannah College of Art and Design. *Hybridity and the Cinematic in Isaac Julien’s Paradise Omeros.*

William McKeown, The University of Memphis. *Charles H. Shannon and his Patrons in the Late Victorian and Edwardian Art World.*

Eirwen Nicholson, Independent Scholar. *“Sleeping Congregations”: The Inherent Secularism of 18th-Century British Art Historiography in the 20th century.*

Making Nothing, Making Trouble: Dematerialization Yesterday and Today
Flemish Meeting Room

CHAIRS: **Sharif Bey**, Syracuse University and **Kevin Mertens**, Coastal Carolina Community College

Conceptual artists of the 1960’s and 70’s rejected conventional uses of the object. They took this philosophical/ political stance against existing power structures, including the art establishment. These artists embraced the notion that art can function as a language and that objects, material, and process can work symbolically rather than physically. While some galvanizing works (documentation) from this era have taken their respective places in museums, and art history books, today this genre of work is critically received by mainstream metropolitan audiences and contested or dismissed in smaller cities or rural towns. Through technological resources such as: online shopping, online dating and a gamut of social and professional networking sites, material existence or physical presence has in general become less important in contemporary culture. What impact does our current dematerializing world have on the production, or lack thereof, of contemporary art? What is the value of works of art, which do not take physical or material form? What are the local, cultural, political, economic receptions, rejections, reactions, and responses to those artists who do not create conventional images/objects? This session invites those scholars and artists who wish to contribute to a discourse revolving around the topic: “Artists as non-makers.”

Sharif Bey, Syracuse University and **Kevin Mertens**, Coastal Carolina Community College. *The Digital Persona: How many images, lists of interests, and personal characteristics do I have to post before you finally accept me as a Hollywood movie star?*

Mark Creegan, University of North Florida. *I Want My Shark’s Teeth Back: Pitfalls of a Contingent Art Practice.*

Anna Cox, Longwood University. *The Benevolent Virus.*

Craig Dongoski, Georgia State University. *Durations, Drawing Voices and Other Minds.*

What Was I Thinking? Artists Explore Gray Matter
Dominion Meeting Room

CHAIR: **Matt King**, Virginia Commonwealth University

The past decade has seen a flood of innovation and discovery in the field of neuroscience, with researchers achieving an unprecedented understanding of how the brain works. New technologies are allowing novel approaches to age-old questions regarding the location of memory, the origin of consciousness, the meaning of selfhood, and the chemistry of emotion. “What Was I Thinking?” will explore the intersection where this cutting-edge scientific research and artistic curiosity collide. How are artists using and abusing CT scans, MRI and DTI imaging to generate new forms? Are scientists and artists peering into the same human mysteries with similar motives? Can art historical precedents help us better understand the potential uses of new imaging devices? Does functional brain imaging put a new twist on “conceptual” art practices? And what’s up with telepathy? These questions and more will be addressed in this decidedly non-scientific session.

Matt King, Virginia Commonwealth University. *On the Bandwagon and Inside the Tube.*

Kathryn Price, Williams College. *Seemingly Disparate Worlds: Two Perspectives on the Studio and the Laboratory.*

Hannah Walsh, Virginia Commonwealth University. *Robert Barry and Neuroaesthetics: Toward an Information-Processing Model that Explains the Occurrence of Aesthetic Pleasure Even When There’s Nothing There.*

Robert de Saint Phalle, Massachusetts College of Art and Design. *Embodying the Invisible: Historically Placing Advanced Medical Imaging*

Sculpture and the Televisual
Commonwealth Meeting Room

CHAIR: **Hilary Harp**, Arizona State University

“If television once could be seen as ranking among a number of vehicles for conveying expression... from which we could choose, we no longer have that choice: the televisual has become an intrinsic and determining element of our cultural formation.”

In his book “Liveness,” Philip Auslander challenges the distinction between the live and the mediatized in performance. He questions “the...assumption that the live event is ‘real’ and that mediatized events are secondary.” Just as theater has been transformed in the televisual age, sculpture has undergone radical transformations in our media culture. From Nauman’s corridors to Jon Kessler’s mechanized broadcasts, sculptors mediate their sculptural work and use sculpture to respond to the mediated environment. Advances in interactive systems allow new relationships between the screen sculptural systems. Even the dissemination of sculpture has been taken over by the televisual, as we build our understanding of contemporary sculpture through You-Tube documentation of distant exhibitions.

This panel will examine the relationship



between sculpture and the televisual. Papers will address sculptures and installations which incorporate cameras and screens; sculptors who create props and sets for videos; sculptures and installations that use interactive technologies; and more traditional sculptural forms that derive their imagery from televisual media.

Peter Eudenbach, Old Dominion University. *Cinematic Sculpture: A Review of Various Studio Strategies.*

Kate Green, University of Texas at Austin. *The Meaning of Mediation in Vito Acconci's Early 1970s Videos.*

Alison Crocetta, Ohio State University. *From Stillness to Action to Moving Image.*

Eric Troffkin, Wayne State University. *Messages From Beyond the Televisual.*

Reexamining Realism and Abstraction

Coolidge Meeting Room

CHAIR: **Timothy Andrus**, Virginia Commonwealth University

By convention, realism and abstraction often imply opposite meanings when applied to works of art. The former seems empirical and objective while the latter is often regarded as intuitive and subjective. However, in the twentieth century, artists often confounded these categorical distinctions by describing their supposedly abstract work as realist and vice versa. At issue here is the nature of representation, that the notion of realism or abstraction is predicated on the possibility of one or the other mode, and that consequently, each is implicated in the other. Furthermore, they need not be mutually exclusive, but may exist in dynamic tension in a single work. Although the problem of the relationship between realism and abstraction is central to modernist art, this session will consider the interplay of these two terms in works of art both from an historical perspective and as they relate to contemporary studio practice.

Barbara Jaffee, Northern Illinois University. *The Abstraction Within: George Bellows's Two Women, Reconsidered.*

Randall K. Van Schepen, Roger Williams University. *Both/And: Gerhard Richter's Heterodox Stylistic Strategy.*

Khoi Vo and Josh Rayman, Savannah College of Art and Design. *An Architectural Bridge.*

Slow Looking

Harrison Meeting Room

CHAIR: **Marnin Young**, Yeshiva University

"Slow looking, like slow cooking, may yet become the new radical chic." So wrote Michael Kimmelman in August 2009. Taking time to look at art has indeed become fashionable of late, and it's probably no coincidence that artists in the last decade have increasingly turned to slow processes of production and to slowness as an artistic effect. But where does this concern with slow looking come from? What are its historical analogues? Is it radical? Or does an interest in slowing down the making and experience of art ultimately mistake the modifications of

personal experience for a truly political response to the restructuring and disciplining of time? This session will address the current interest in slow looking and artistic slowness but also their historical precedents.

Gabriella Szalay, Columbia University. *Learning How to Look: The Early Romantic Experience.*

Kimberly Smith, Southwestern University. *Vision and Primitivism in Franz Marc's Slow Paintings.*

Michael Schreyach, Trinity University. *The Phenomenology of Temporality in Jackson Pollock's "One: Number 31, 1950" and Barnett Newman's "Vir Heroicus Sublimis."*

Mary Magdalene Through the Ages

Roosevelt Meeting Room

CHAIR: **Mindy Nancarrow**, The University of Alabama

Prostitute, convert, disciple, apostle, preacher, miracle worker, hermit, and saint, Mary Magdalene has been all of these things. For the Church, Mary Magdalene is the ultimate sinner whose repentance illuminates the path of virtue for all sinners. In the Tridentine period she became the Church's poster child for the sacrament of penance with its three steps of contrition, confession, and satisfaction. Her angelic elevation, a favor she received repeatedly daily in the wilderness, meanwhile, confirmed the efficacy of the sacrament with her justification with full forgiveness of all sins. The beautiful Magdalene whose love for Christ is second only to the Virgin's love assumes as well other more enigmatic roles in art, including personification of the contemplative life and Bride of Christ, and she has been an inspiring role model for religious women. This session explores the Magdalene's significance in Christian art from all periods and places.

Jennifer M. Feltman, Florida State University. *As Oil Poured Out: John the Baptist, Mary Magdalene, and the Iconography of Anointing.*

Barbara J. Johnston, Columbus State University. *The Influence of Fifteenth-Century French Passion Plays on Louise of Savoy's "Vie de la Magdalene."*

Sara N. James, Mary Baldwin College. *Mary Magdalene: Beacon of Hope in Signorelli's Apocalypse and Judgment at Orvieto.*

Nenette Arroyo, White House Historical Association. *Mary Magdalene: Reflections on Glass.*

Ephemeral Architecture

McKinley Meeting Room

CHAIR: **Steve Arbury**, Radford University

This session will explore the many types of ephemeral architecture from all periods and geographical regions. Papers will investigate the cultural, political, religious, and economic reasons for such architecture. Ephemeral structures were (and continue to be) erected for a variety of purposes such as baptisms, triumphal entries, funeral celebrations, autos de Fe, and world expositions among others. Sometimes structures were

left to "decompose," sometimes they were torn down immediately after their intended use, and sometimes structures meant to be temporary ended up being permanent (for example, the Eiffel Tower). Why were these structures not meant to be permanent? What was their purpose? Were there historical precedents? This sessions' papers investigate the cultural, political, religious, and economic reasons for such architecture.

Rihab Kassatly Bagnole, Savannah College of Art & Design. *No House is Left Behind: The Bedouin Tent as a Symbol of Identity.*

Steven Gaddis, Independent Scholar. *The Ephemeral Architecture of Theatre.*

Rhonda L. Reymond, West Virginia University. *Ephemera of the Ephemeral: Making Permanent the International Exposition Experience.*

Pamela H. Simpson, Washington and Lee University. *Ephemeral Edible Edifices: Midwestern Grain Palaces at the Turn of the Century.*

**SESSION 5
3:30-5:30 PM**

Conversations with Contemporary Artists: Photography

Empire Meeting Room

CHAIR: **Vesna Pavlovic**, Vanderbilt University

Recent examples in contemporary photographic practice have been shaping the relationship photography has with other media in new ways. In investigating the boundaries of what we consider a photographic image to be, artists have further pushed the conversation their images have with painting, sculpture, installation, and performance.

This panel will attempt to discuss those examples in contemporary photography, from the documentary images to photographic abstraction, from photographic installation, to various other modes of image display. Panel participants will discuss the complex transformation of the photographic image and its distribution and dissemination in contemporary culture. Participants of the panel will include active practitioners, who will give brief presentations on their work, as well as curators and art historians who will address to those tendencies in the field.

Siemon Allen, Virginia Commonwealth University. *Imaging South Africa.*

Colby Caldwell, St. Mary's College of Maryland. *Framing Lazarus.*

Corey Dzenko, University of New Mexico. *Performance and Photography as Post-modernism: The Contemporary Performance-Photographs of Kerry Skarbakka and Paul M. Smith.*

Whitney Lynn, Art Institute of California. *Camera. Object. Body.*

Michael Sherwin, West Virginia University. *Experiments in Wonder.*

THURSDAY, OCTOBER 21 – continued

The Administration of Art: The Art of Administration

Flemish Meeting Room

CHAIRS: **Virginia Derryberry**, University of North Carolina at Asheville and **Joe Seipel**, Savannah College of Art and Design

Seasoned administrators will answer the questions: Is there an art to the process of administration? Can one find true happiness and reward after the contract is signed? What would ever possess a reasonable person to move from the cushy, fulfilling, invigorating faculty position into an 80 hour a week, sometimes thankless, often confounding bureaucratic position in administration? Is compensation of unbridled power (i.e. going to the dark side) worth the alienation of long time friends, the forfeiting of studio time, the castigation of the art world and loss of respect from your colleagues? Or can the move to administration provide one with an opportunity for action, personal fulfillment and the possibility for playing a larger role in the evolution of our culture? Talks will link the talents normally associated with art making to the creative solutions that are critical for the successful administration of an art program.

Ann Clarke, Syracuse University. *Shoot the Moon.*

Virginia Derryberry, University of North Carolina at Asheville. *Arts, Administration and Alchemy.*

Carlyle Johnson, Tennessee State University. *Art and Administration: Maintaining a Linear Perspective.*

Joe Seipel, Savannah College of Art and Design. *Who in the Hell Changed the Color of the Napkins?*

Crafting the 21st Millennium

Dominion Meeting Room

CHAIR: **Robert F. Lyon**, University of South Carolina

As the first decade of the 21st century draws to a close, many artists are reimagining craftsmanship. In this new, post-disciplinary environment, the material-based categories that in the past have served as the artist's stable frame of reference (clay, fiber, metal, wood, glass, etc.) have become increasingly limiting. What seems more appropriate today is a discussion about art and craft itself, rather than the specifics of its practice. This may suggest that the process imparts a sense of exploration rather than finality, while acting as both metaphor and the means for an ongoing course for investigation.

This panel will explore how artists who are object makers and who work in craft based materials are challenging the specifics of their practice, the images/objects that they make, and their relationship to the world of art and our culture in general.

Mana Hewitt, University of South Carolina. *The R-Evolution of Craft.*

Cynthia Colbert, University of South Carolina. *Handcrafting Books: Reemerging and Reimagining.*

Anna Fariello, Western Carolina University. *Making & Naming: The Lexicon of Studio Craft.*

Paul Kotula, Michigan State University. *Re-Crafting the Table.*

Steven Driver, University of Arkansas at Little Rock. *Who is Framing the Dialog About Craft, the Maker or the Critic? Neither.*

Kate Kretz, Independent Artist. *The Only Rule Is There Are No Rules: Riding the Front of the New Craft-Based Wave.*

"The Art of Assemblage" at 50

Commonwealth Meeting Room

CHAIR: **Edward Powers**, Queens College, CUNY

The extended concept of "assemblage" proposed by William Seitz in his 1961 MoMA exhibition, *The Art of Assemblage*, has proved one of the most durable, if protean, legacies of twentieth-century avant-garde practice. Encompassing both art and anti-art – and freely constituted of what is made or ready-made, found or otherwise re-claimed and re-purposed – notable examples of "assemblage" include Cubist, Dada and Surrealist collages and objects, Picasso's and González's welded-steel sculptures, Rauschenberg's "Combines" and Arman's "Accumulations." Since the 1960's "assemblage" has been critically reexamined in provocative scholarship and exhibitions including, most recently, the New Museum's *Unmonumental* show. All at once, then, the term is emblematic of twentieth-century Modernism, of its unrepressed other in popular culture and, increasingly, of how the global reach of consumerism might nevertheless be fragmented and dispersed as an array of local effects. This session questions the category of "assemblage" as a critical practice or discursive field; that address specific moments in the history and transformation of "assemblage" in modern and contemporary art; or examines the 1961 exhibition itself, its critical precursors or historical reformulations.

Edward Powers, Queens College, CUNY. *What Lies Beneath: The Origins of "The Art of Assemblage."*

Sarah Archino, The Graduate Center, CUNY. *Framing the "American": A Historiography of Arthur Dove prior to "The Art of the Assemblage."*

Kim Sels, Rutgers University. *Assemblage Portraits in the Machine Age.*

Lucy Bradnock, Getty Research Institute. *Beachcombing Modernism: Gordon Wagner and "The Art of Assemblage."*

Rachel Federman, Institute of Fine Arts, New York University. *Scrounging for Kienholz: Uncovering the Appeal of the "Tableaux."*

Monica Steinberg, The Graduate Center, CUNY. *Celebrity as Assemblage: A West Coast Critique.*



THURSDAY, OCTOBER 21 – continued

SESSION 5 (continued)
3:30–5:30 PM

Bloodlines: Portraying the American Animal
Coolidge Meeting Room

CHAIRS: [Crawford Alexander Mann III](#), Rhode Island School of Design and [Mary Peterson Zundo](#), University of Illinois at Urbana-Champaign

Animal painting has deep historical roots, most prominently through equestrian and canine portraiture, but these works occupy a neglected position within criticism and scholarship, particularly American examples. To redress this problem, this panel concentrates on American objects and makers and on the American reception of works from other nations.

By the nineteenth century, animal painting had undergone a transformation of status, often functioning like history painting to engage spectators in complicated social questions. This tension between likeness and narrative, between the animal’s individuality and its historical or cultural significance, coincides with period concern for the opposition between science and sentiment. How does art participate in the romanticization, commodification, and/or mechanization of animals? To what extent is a depiction of a pet or animal celebrity about the subject/sitter, versus a tool for self-fashioning by the owner or artist? In an American context, do these works carry a darker or more visceral energy, speaking to boundaries between civilization and wilderness, between society and savagery?

These talks will refine our understanding of animal portraiture’s definitions as a field and appeal to a variety of scholars.

Emily Pawley, Smithsonian Institution, National Museum of American History. *Seeing Good Blood: Cattle Images, Cattle Breeding, and the Functional Aesthetics of Domesticated Bodies, 1790–1860*.

Corey Piper, Virginia Museum of Fine Arts. *A More Benevolent Nature? Predator and Prey in Winslow Homer’s Sporting Images*.

Jessica Dallow, University of Alabama at Birmingham. *Animal Acts: Richard McLean’s Equine Paintings*.

Mysoon Rizk, University of Toledo. *Vermin ‘R Us: Zoomorphism in the Art of David Wojnarowicz*.

Mitali J. Routh, Duke University. *Matthew Barney’s “Animalia.”*

Beyond Turf and Silo: Cultivating a New Foundation
Harrison Meeting Room

CHAIR: [Maureen Garvin](#), Savannah College of Art and Design

Major programs often see foundation programs as a “pre major” and want a foundation sequence that is tailored to meet the needs of the individual major. Each major is wrapped up in their own “silo” and often unwilling to consider the larger context. The

purpose of this session is to create a dialogue about the role of a foundation program in relation to art and design majors. What is the purpose, what is essential to teach in the first year, what is critical for students to experience and know so they can flourish in their major studies, how is a foundation program along with the major program preparing students for careers in the 21st century- these are all important questions that can help to define how a foundation program functions in the education of the next generation of artists and designers.

Jan Feldhausen, Milwaukee Institute of Art and Design. *Hands-Up and Hands-Down*.

Kevin Conlon, Ringling College of Art and Design. *On Essential Scholarship and Practice (ESPI)*.

Kristie Bruzenak, Savannah College of Art and Design. *Preparing Students for their Careers – Foundations at Its Best*.

Michael Arrigo, Bowling Green State University. *Breaking Down Barriers: Assessment as a Consensus Building Catalyst for Curricular Change*.

Joanne Stryker, Rhode Island School of Design. *Asking Questions and Finding Process*.

Reconstructing the Avant-Garde
Roosevelt Meeting Room

CHAIR: [Christoph Klütsch](#), Savannah College of Art and Design

Twenty years ago, Benjamin Buchloh took issue with Peter Bürger’s argument that the neo-avant-garde was nothing more than a replication of the historic avant-garde. Arguing that the needs of the neo-avant-garde had changed, he laid the groundwork for viewing the relationship between the presumed replications and their equally presumed first-times as a reconstruction and not as a replication. Buchloh built his argument on one case study: the relationship between Alexander Rodchenko’s three monochromatic paintings (red, yellow and blue) of 1921 and Yves Klein’s ten blue paintings of 1957. Although constructivism has given rise to various forms of what might be described as “neo”-constructivism, it is not the only historic avant-garde to have done this. This session seeks to explore relationships between the “historic” avant-gardes, such as constructivism, futurism, and Dada, and their later 20th century progeny. How have the neos reformulated their presumed ancestors?

Alexis Clark, Duke University. *“Qu’est-qu’un art avant-garde?” Mythical Dreams and Historical Realities of the Avant-Garde*.

Robert Bailey, University of Pittsburgh *Avant-Garde Lateness: On Art & Language’s Comparative Models*.

Joshua Hamilton, Indiana University. *Picking Up the Pieces: Rupturing the Power of Representation in José Luis Castillejo’s “La caída del avión en el terreno baldío.”*

Christoph Klütsch, Savannah College of Art and Design. *Point and Computer to Aesthetic Process*.

Geographic Divide and Pedagogical Shift: A Re-examination of Wölfflinian Methodologies in Art History
McKinley Meeting Room

CHAIRS: [Sarah Falls](#), New York School of Interior Design and [Virginia Hall](#), Johns Hopkins University

Art Historical teaching methodologies of the 20th and 21st centuries have relied heavily on those established by Heinrich Wölfflin, who used projected images to establish the side-by-side comparison as a basis for formal analysis of works. Photo-mechanical reproduction enabled the creation of a teaching methodology, but today, as reproduction has moved to digital technologies, how does pedagogy follow? This panel will present the views of practitioners who talk about the move to new media, the place of side-by-side comparison and the shift in personal teaching methodologies, and their impacts on the discipline.

Kim Detterbeck, Frostburg State University. *Quantum Comparitists: Knowledge Bases as an Instructional Methodology for the 21st Century*.

Virginia Hall, Johns Hopkins University. *Interactive Image Mapping: A New Pedagogical Approach for the Visual Arts*.

Martina Hesser, San Diego Mesa College. *YouTube and Art History?*

KEYNOTE ADDRESS BY PABLO HELGUERA
6:00–7:30PM
Jefferson Hotel Ballroom.
No advance reservation required.

MEMBER SHOW RECEPTION
7:30–10:00PM
1708 Gallery, 319 West Broad Street
No advance reservation required.

1708 Gallery is a 3–5 minute walk from the Jefferson Hotel.

word search

A B D V F L I C P O E A W
P E E L Y S R N E A B R Y
N A S D U P N V L C N M N
R U T H N O D I T I S E A
I T G I I N A S R E G N L
V Y N S F G W U A P A H E
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P U E M Y C U L T U R E O
O M R E X H I B I T I O N

art	teach	exhibition
richmond	sponge	theory
curiouser	visual	digital
inlight	museum	beauty
panel	session	river
cerebellum	culture	design
SECAC	history	poe
MACAA	VCU	

B	I	N	G	O
indigenous	turf	media	contrast	unpack
robust	Barcelona	magnification	paradox	realism
facade	perspective	juxtapose	spectacle	silo
typography	reception	that’s what she said	quest	interdisciplinary
Superman	Rococo	accreditation	transformation	tenure

word scramblers

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FRIDAY, OCTOBER 22

8:00–9:30 am: Panels, Session 1

9:45–11:45: Panels, Session 2

12:00–2:00pm: SECAC/MACAA Luncheon and SECAC Awards Presentation
Jefferson Hotel Ballroom

1:45–3:15pm: Panels, Session 3

3:30–5:30pm: Panels, Session 4

6:00pm–8:30pm: Virginia Museum of Fine Arts Reception

Virginia Museum of Fine Arts, 200 N Boulevard, Marble Hall.
Advance reservation required.

Courtesy shuttle from the Jefferson Hotel to the museum at 5:30.

With a collection that spans the globe and more than 5,000 years of history – plus a wide array of special exhibitions – the Virginia Museum of Fine Arts (VMFA) is recognized as one of the top comprehensive art museums in the United States. The museum’s permanent collection encompasses more than 22,000 works, including the largest public collection of Fabergé outside Russia and one of the nation’s finest collections of American art and design. VMFA is also home to acclaimed collections of English Silver, European Art Nouveau and Art Deco, French Impressionist and Post-Impressionist painting, British Sporting art, Modern and Contemporary art, as well as renowned African, Ancient, East Asian, South Asian and Himalayan holdings. In May 2010, VMFA unveiled a transformative expansion, the largest in its 74-year history. For additional information, visit www.vmfa.museum. Please join us for a reception with light hors d’oeuvres and a cash bar. The museum will be open and during the SECAC reception, curators of Ancient American, American, European, Modern and Contemporary, and South Asian will be offering informal tours of their newly installed galleries.

The museum is located in the Fan District of Richmond and is within walking distance of numerous restaurants.

8:00–10:00pm: InLight Richmond
Shockoe Slip.

Courtesy shuttle will begin at 8pm from the VMFA to Shockoe Slip. After 8:30 the shuttle will run between the Jefferson Hotel and Shockoe Slip. No advance reservation required.

InLight Richmond is an outdoor light-inspired juried contemporary art exhibition and annual event. Facades, walls, storefronts, doorways, parking lots and other unexpected places in Richmond are transformed by international artists with video projections, sculptures, installations, multi-media art works and performance works. Other components of this event include a community lantern parade and a Wearable Art fashion show.

Each year, 1708 Gallery invites emerging and professional artists, national and international, working in all media and disciplines to submit proposals for InLight Richmond. Preferences are given to proposals that involve, are inspired by, investigate, or interpret themes of light, from light as medium to light as an abstract idea. Come take advantage of the curious synchronicity of this delightful annual event and our annual conference.

SESSION 1 8:00-9:30 AM

FATE: Foundations in Art: Theory & Education, Open Session
Empire Meeting Room

CHAIR: Greg Skaggs, Troy University

This is a panel presentation by professionals and educators with inspiring projects to launch the imagination of students. This is a foundational approach to objects and images in motion. The panel will explore basic 2D and 3D movement and how it develops creative problem solving and ideation within students.

Stacy Isenbarger, East Tennessee State University. *Transformative Storyboards and Other Warm-up Exercises*.

Sue O’Donnell, Bloomsburg University of Pennsylvania. *Rotoscope Flipbooks: A Hands-on To Digital Process*.

Claire van der Plas, Adams State College. *Coaction/Interaction*.

Casey McGuire, University of West Georgia. *Process As Art*.

Image: The Very Form And Feature Of The Artist
Flemish Meeting Room

CHAIRS: Claire Black McCoy, Columbus State University and M. Kathryn Shields, Guilford College

Identity is a complex thing. It describes such disparate attributes as appearance and personality and implies that they persist over time. Any image of an artist’s identity, then—whether it is painted, sculpted, drawn, photographed, or written—should by that definition be consistent. Yet, as we know, identity is mutable, fashioned by artists and writers then variously interpreted by the audience. The image of an artist constantly transforms relative to desire, time, and circumstance. This session considers the issue of the construction and interpretation of artistic identity. Papers will address portraiture, biography, fictional accounts of artists’ lives, and works of art said to personify, portray, or construct the artist.

Sandy McCain, The University of Georgia. *Painting and Poetry: Identifying Washington Allston in “The Sisters.”*

Kariann Fuqua, Columbus State University. *Relocation: Identity and Space*.

Simone Paterson, School of the Visual Arts. *Embodied Through Technology*.

Xandra Eden, The University of North Carolina at Greensboro. *Persona: Representations of the Multiple Self in Contemporary Art*

Mediating Architecture
Dominion Meeting Room

CHAIR: Katherine Smith, Agnes Scott College

This panel is inspired by architectural historian Beatriz Colomina’s conclusion to a discussion of Dan Graham’s art. She writes, “All of Graham’s work is media-architecture... It is not simply that he deals with architectural subjects... or that he uses the media traditionally

deployed by the architect, but that he understands the building itself as a medium.” (B. Colomina.)

Colomina’s contention encompasses Graham’s diverse projects—magazine articles, photographs, videos, architectural models, art installations, and pavilions—through which he exposes ideologies underlying various constructions, architectural and social. Graham’s multifaceted production tracks the cultural shift from modernism and postmodernism, which has been theorized through various dialectics and documented in numerous media. While the timing of this transition is contested and distinctions among design practices somewhat dissolved, the encapsulation and dissemination of contemporary architecture and urbanism through technologies like photographs and prints, television and video, and, ultimately, the internet has perpetuated the translation of three-dimensional forms into two-dimensional images, even increasingly virtual spaces.

Anastasia Rees, University of Texas at Austin. *Kuleshov Effect: Moscow in Context*.

Emily Taub Webb, Savannah College of Art and Design-Atlanta. *Re-Situating Site-Specificity: Place and Time on View at Dwan Gallery*.

Nell Ruby, Agnes Scott College. *The Place Between When You Decide to Go Outside and Before You Get There*.

Jeffrey M. Adams, Northern Illinois University. *Modern Sculptural Methods in Architecture*.

Research and Design: A Match Made in Heaven or Hell
Commonwealth Meeting Room

Alma Hoffmann, Harrington College of Design, Studio2n

Many firms nowadays incorporate research strategies and techniques to gather relevant data for client projects. Some agencies have incorporated staff dedicated to do research and analysis for designers. Others use secondary research sources such as government sites, databases, and demographics analysis. Relevant design is considered to be the one where the intended and unintended audiences have been considered and studied. From large companies such as Apple to small design firms such as Rule 29 based in Chicago, conducting and understanding the results of research becomes not only relevant but also shapes the project in significant ways. Given the importance that research and gathering of data have in the design of a solution to a problem, how do we as instructors not only incorporate the terms, but also provide opportunities for students to problem solve using both primary and secondary research sources? Furthermore, what type of criteria do we establish to maintain design, content, and aesthetic quality?

Alma Hoffmann, Harrington College of Design, Studio2n. *The Capstone Projects: The Personal Commitment Between Student and Instructor*.

Breuna Baine, Auburn Montgomery. *Bridging Strategy and the Design Principles in Graphic Design*.

Adream Blair, University of Wisconsin-Milwaukee. *Participatory Design Research and Ethnographic Research in the Classroom: Incorporating Research into the Design Curriculum*.

C. Diane Gibbs, University of South Alabama. *Wait, We Were Supposed to Research?*

Troy D. Abel, Virginia Tech and Andrea Quam, Iowa State University. *Experience Design Models—a Compass for Integrating Methodology, Research and Criteria?*

ATSAH: Giorgio Vasari’s Anniversary Celebration of 500 Years
Coolidge Meeting Room

CHAIR: Barbara Watts, Florida International University

ATSAH proudly honors Giorgio Vasari’s 500th anniversary of his birthday, celebrating with renowned scholars his accomplishment as an artist, theoretician and writer.

Born in Arezzo, Vasari received his early artistic training from his father, Antonio Lazzaro, his uncle Luca Signorelli, his artistic teacher, Guglielmo da Marsiglia, and later with painters such as Andrea del Sarto, Rosso Fiorentino, Bandinelli and Michelangelo. Emblematist Piero Valeriano and Andrea Alciato instructed Vasari in the intellectual pursuit of symbolic imagery as well as in the assimilation and integration of classical culture in composing a story. Whereas Pietro Aretino, Paolo Giovio, Annibale Caro, Cosimo Bartoli and Vincenzo Borghini assisted Vasari in the discovery and connections between art and culture, culminating in Vasari’s artist programs with history paintings.

As a precursor to Cesare Ripa’s Iconologia, Vasari’s artistic endeavors provide an encyclopedic web of imagery and conceits to assist artists and humanists alike in the formation and interpretation of visual culture in Cinquecento art and Mannerism.

Debra Murphy, University of North Florida. *Giorgio Vasari’s “Holy Family with John the Baptist” in The Cummer Museum of Art and Gardens*.

Karen Goodchild, Wofford College. *Landscape in The Lives: The Untold History*.

Liana De Girolami Cheney, University of Massachusetts Lowell. *Giorgio Vasari’s “Sala degli Elementi”: Symbolism of Fire*.

Thomas Kinkade in the Classroom
Harrison Meeting Room

CHAIR: Julia Alderson, Humboldt State University

How does Thomas Kinkade enter into studio and art history classrooms today? Is he even allowed to infiltrate our hallowed halls? And how do we grapple with him once he’s there? Linda Weintraub’s *In the Making: Creative Options for Contemporary Art* presents a serious discussion of Kinkade through the lens of audience. Her approach, which illustrates Kinkade’s attempts to engage with the widest public possible, avoids the dismissive attitude typical of our field when engaging with his work.



FRIDAY, OCTOBER 22 – continued

SESSION 1 (continued)
8:00–9:30 AM

Can and should we move beyond a standard (elitist?) attitude with regard to Kinkade? What do we gain by engaging in a serious consideration of his work and career? This session will explore the ways in which we may negotiate this surprisingly rich topic, in our ongoing efforts to expand the minds and artistic practices of our students.

Ami Davis, Independent Scholar. *Art in the Twenty-First Century: Thomas Kinkade and the Case for Kitsch.*

Anne Ronan, Stanford University. *Hyperreal, Hyperspace, Hypercottage: Postmodernism and the Painter of Light.*

Brian Curtis, University of Miami. *If You Open Your Mind Too Much Your Brain Will Fall Out.*

Approaches to Art History Education

Roosevelt Meeting Room

CHAIR: Rhonda L. Reymond, West Virginia University

Although teaching often comprises forty percent of an art historian’s academic workload, there is a curious lack of scholarly publications addressing why and how art historians theorize education and engage students in meaningful learning experiences. This session will provide an opportunity for art historians to reflect on, present, and discuss pedagogical approaches to teaching the discipline.

Despite the encroachment of business models and the current emphasis on STEM in the academy, why is art history relevant to today’s society? Why and how does the study of art history aids students in achieving life skills, including communication, analytical, teamwork, interpersonal, and technical skills? With a new social paradigm shift reflected in books like Dev Seidman’s *Why How We Do Anything Means Everything...in Business (and in Life)*, how can, or why should, we consider the moral and social ramifications of teaching art history? How can we use new technologies such as PRS, lecture capture systems and podcasts, wikis, blogs, social networking sites, and virtual worlds to effectively interact with students? Why and how can information literacy and the related computer, media, technology, and visual literacies be integrated into the curriculum? How can art history education inspire the curiouser?

Barnaby Nygren, Loyola University Maryland. *Do as I Say (and as I Do): Encouraging Students to Think Like Art Historians.*

Margaret Ann Zaho, University of Central Florida. *A Call to Refrain from Gilding the Art History Lily.*

Sylvia Rhor, Carlow University. Whose Art is it Anyway? *Integrating Museum Ethics into the Art History Survey.*

Deborah S. Jamieson, Armstrong Atlantic State University. *The Art of Forgery: An Interdisciplinary Approach to Integrating Art History and Chemistry.*

VRC: United We Stand: Forging Partnerships in Support of the Digital Classroom

McKinley Meeting Room

CHAIR: Jeannine Keefer, University of Richmond

It is broadly understood that digital distribution of images and information in the classroom is here to stay. In fact, for universities to remain competitive in the educational marketplace, they must embrace digital media and support faculty training.

Many faculty in art and art history have leapt from the analog to a digital format. What partnerships must be forged across the campus to encourage others to cross the digital divide? Partnerships may be technical in nature. What do we need to make our digital images look as good as our slides? How can we convince classroom designers that one size does not fit all? Other partnerships may deal with content and research. How can software and web-based applications make lectures and content more engaging? How can they take the classroom beyond its physical confines?

Who are the experts and how can they help faculty in search of digital enlightenment? This session will bring visual resources curators together with faculty who are successfully teaching with digital materials. Practical advice, demonstrations of software and web applications, and testimonials about evolving pedagogical concerns will give the audience vital information to take back to their own institutions for use in the classroom of tomorrow.

Nancy Shelton, Old Dominion University. *Creating Video Tours.*

Corinne Diop, James Madison University and Christina Updike, James Madison University. *Teaching with Technology = Teamwork.*

Jeannine Keefer, University of Richmond. *Finding 20th Century Architecture in Richmond.*

SESSION 2
9:45–11:45AM

Who Cares Who Sees?

Empire Meeting Room

CHAIR: Todd Cronan, Emory University

In his famous account of the “Death of the Author” (1967) Roland Barthes sealed the fate of authorial intention as the locus of artistic meaning. Literary critics, Barthes’s argued, were driven by the mistaken desire to “assign a ‘secret,’ ultimate meaning” to a text. But because “We can never know” for certain what an author meant, it followed for Barthes that the only meaning we could know was how something was understood by its readers and viewers. To tie a work to a single author was, Barthes argued, to “impose a limit on that text.” When the text was rid of its author, meaning became unlimited. So what began as skepticism of authorial meaning ends in the liberation of meanings. Barthes reasoned that the unity of the text was not at its origin—the author—“but in its destination”—the audience.

Several years earlier, William Wimsatt and Monroe Beardsley made a similar set of claims concerning the “Intentional Fallacy” (1946). Like Barthes, they contended that the meaning of work does not depend on its author; rather, “it is detached from the author at birth and goes about the world beyond his power to intend about it or control it. The poem belongs to the public.”

This session aims to analyze these largely held assumptions about the death of the author and the birth of the audience. Although this view has held ground for nearly fifty years, does it make sense? Papers will revisit the history of intention and anti-intentionalism, and ask whether the viewer of a work of art is irrelevant to the meaning of that work.

John P. Bowles, University of North Carolina at Chapel Hill. *Did I Have to Be There? Experiencing the Documentation of Performance Art.*

Saskia Warren, University of Sheffield. *Transforming the Viewer: The Sacred Mirrors of Alex Grey.*

Julie Gilbert, Stony Brook University. *Representing Audience Engagement: Mapping Experience and Aesthetics at Yorkshire Sculpture Park.*

Cristina Albu, University of Pittsburgh. *Mirroring Others: Collective Encounters with Art and Technology Projects in the 1960s.*

RESPONDENT: Charles Palermo, College of William and Mary.

Paint Plus...
Flemish Meeting Room

CHAIR: Reni Gower, Virginia Commonwealth University

From the ancient Greeks to Johns; Dubuffet to Kiefer; Picasso to Stockholder, artists have pushed the physical properties of paint to obtain aggressive or dense surfaces. By adding wax, organic matter, collage or found objects these artists trigger complex conceptual, psychological or emotional responses and interpretations.

NOTE: On Saturday October 23 from 12:30–3:30, Panelists will present demonstrations of techniques in the VCU Fine Arts Building. See Saturday listings.

Reni Gower, Virginia Commonwealth University. *A Material (Art) World.*

Kristy Deetz, University of Wisconsin-Green Bay. *Painting Text(ures): Substrate and Surface.*

Susanne K. Arnold, Independent Artist. *Earth Bones: Explorations in Stone, Wood, Metal and Wax.*

Jim Walsh, Independent Artist. *‘In Extremis’ Paint at Present.*

Martha MacLeish, Indiana University, Bloomington. *Paint Plus Plastic.*

Julie Jack, Tennessee Wesleyan College. *Collage + Epoxy + Enamel = Saints and Kitsch.*

From Eve to Mary: Models and Anti-Models of Women in the Middle Ages

Dominion Meeting Room

CHAIRS: Tessa Garton, College of Charleston and Peter Scott Brown, University of North Florida

This session addresses issues related to the roles of women in medieval art, including both positive and negative imagery; virgins and fallen women, biblical women, and secular women. Papers address issues related to women as subjects, creators, or patrons of art; images of women as well as art made by or for women.

Many scholars remember conventional art history courses, taught in dark lecture halls, with a ceaseless succession of images. This classroom still exists—and while the traditional slide lecture can be an effective pedagogical method in the right environment—alternative ways of teaching have often proven more successful. Using works of popular culture—such as films, books, graphic novels, music, and video games—that comment on or re-envision artworks from the past, can engage students and serve as an easier entry to art history.

This session addresses the use of popular culture in the art history classroom, focusing on the fundamental question: How do we most effectively engage and teach our students today? The film “Marie Antoinette” can introduce students to the lavish aspects of the Rococo, in a visually evocative fashion. Dan Brown’s “The DaVinci Code” initiates a discussion of Leonardo da Vinci’s “Last Supper” and Renaissance art. Examination of the Luxor Hotel & Casino in Las Vegas allows for a comparison to ancient Egyptian architecture, and how faithfully it may (or may not) be employed in a contemporary building. Strategies and case studies from all styles, periods and media will be considered for an exchange of ideas.

Alison C. Fleming, Winston-Salem State University. *Maiden or Matron? The Virgin Mary with the Long Flowing Hair.*

Michelle Moseley-Christian, Virginia Tech. *The Transformation of the “Wild Woman” from Monster to Maternal Ideal in Fifteenth-Century Northern Prints.*

Peter Scott Brown, University of North Florida. *Fallen Women in the Egerton Genesis: Hagar, Tamar, Dinah, and the Daughters of Lot.*

Andrea Begel, Adelphi University. *The Female Demoniac in Thirteenth Century Franciscan Art.*

Collaborative Art: Teams, Communities, Networks

Commonwealth Meeting Room

CHAIRS: Nathaniel Hein, Delta State University and Jennifer Gonzales, Memphis College of Art

Advances in technology and social networking tools have evolved the diverse practice of contemporary art collaboration. As a result, collaboration is becoming a more common practice in art. With this idea in mind, this session seeks to investigate the successes of collaboration, potential barriers, and the

issues of identity and ownership.

Nathaniel Hein, Delta State University and Jennifer Gonzales, Memphis College of Art. *Creative Social Commentary: Teams, Communities, and Networks.*

Sarah Mills, The Graduate Center, CUNY. *Collectivism Since the 90s: The Socioeconomic Critique in Internal Performativity.*

Eric W. Schneider Jr., University of South Alabama. *Defining Artists Roles in Collaboration.*

Virginia Rougon Chavis, The University of Mississippi and Ashley Chavis, Northwest Mississippi Community College. *Collaborating Together in More Ways Than One.*

Jenny K. Hager, University of North Florida. *Student Work: Collaborative Sculpture (Site-Specific and Installation.)*

Utopian Aspirations in Contemporary Art and Architecture

Coolidge Meeting Room

CHAIRS: Meredith Malone, Washington University in St. Louis and N. Elizabeth Schlatter, University of Richmond

The desire to radically transform the physical and social experience of one’s surroundings through the convergence of visual art, architecture, and technological innovation is a defining avant-garde trope. Visionary modernist movements, ranging from Italian Futurism and Russian Constructivism to the Bauhaus, were followed in the post-World War II period by a proliferation of techno-inflected futures proposed by such pioneering figures as Buckminster Fuller, Yves Klein, and Constant. These groups shared an enthusiastic engagement with complex questions concerning the juncture between scientific inquiry and utopian ambitions. Recognizing that each image of utopia conforms to its own time, this panel examines how the utopian impulse has been redeployed and tempered within contemporary artistic practice. Focus is placed on projects that set out to re-imagine society in response to today’s global situation, characterized by rapid technological advancement, military incursions, economic crisis, and ecological disasters. How are these social and political issues reflected or subverted in the works produced? What are the aims and potential pitfalls of such socially-engaged undertakings today? Also under consideration is the relationship between utopian ideologies central to modernism and the critical negotiation of that legacy by contemporary practitioners from across the globe.

Larry Busbea, The University of Arizona. *Luca Frei’s So-Called Utopias.*

Juliet Bellow, American University. *Say Yes.*

Julia Walker, Savannah College of Art and Design. *“Doing the most with the least means”: Norman Foster’s Sustainable Utopias.*

Sim Hinman Wan, University of Washington. *Mediating a Critical Legacy and New Paradigm in Mass, van Rijs, and de Vries’s Vision of Supermodernity.*



Synergy: The Collaboration Between Art and Science

Harrison Meeting Room

CHAIRS: [Erika Osborne](#), West Virginia University and [Keith D. Waddington](#), University of Miami

A dynamic trend in art and art pedagogy is the employment of collaboration – notably that between art and science. As a practice, collaborations between the two groups have been gaining momentum and the payoffs have been impressive, resulting in cutting-edge original art and instructional practice. The results have been novel and the joint process stimulating because the two groups often bring distinct insights and skill sets to the dialogue: different backgrounds and expertise, different goals, different methodologies and materials of practice. It is this disparateness that provides the synergistic creative energy that informs the product.

In order to represent the best of this working process, this panel consists of artists, art educators and scientists who conduct their research and design courses with collaboration in mind. After the presentations, we will hold a structured, follow-up discussion for panelists and other interested parties outside of the scheduled session time. We hope this panel will be the seed for a new, long-term, interactive study group rooted in art-science collaborative practices.

Jorie Emory, Independent Scholar. *Exploring Arts/Ecology Collaborations within Artist Residencies: A Case Study of the Crowley Creek Collaboration.*

Jamie Kruse, Independent Scholar/ Artist and [Elizabeth Ellsworth](#), *The New School and Smudge Studio. Collaborative Chronographers of Ancient Lake Bonneville: Artists and Scientists Below the Line.*

Gretchen Scharnagl, Florida International University. *Clay Pigeons, Wallflowers, and Interrupted Migrations, A Studio Artist’s Research.*

Jennifer Stoneking-Stewart, Belmont University. *Sci-Art: Imagination and Failure Analysis.*

Catherine Harris, University of New Mexico. *Art and Ecology: Bats, Rats, and the Arts.*

Perspectives on Abstraction

Roosevelt Meeting Room

CHAIR: [Joyce Bernstein Howell](#), Virginia Wesleyan College

Within Western modernism, abstraction has been a fundamental artistic practice, focus of theoretical speculation, and topic of critical inquiry. Meanings and purposes of abstract art have been articulated in the context of narratives, ideologies, and critical interpretations that are varied and often contradictory. Abstraction can be the dissolution of material reality, or conversely a new iconography of meta-optical physical energies, a universal, borderless language of form, or an elitist Eurocentric code, a manifestation of emotional withdrawal, or the expression of primal feeling and action, a style exalted as the most challenging and sophisticated of artistic practices, or

denigrated as regressed, facile, amoral and demented, the production of forms corresponding to basic cognitive structures, or decoration, and so on. This session discusses topics related to the wide-ranging practices and discourses associated with abstraction in the visual arts, in the Western tradition and beyond.

Lisa Frye Ashe, University of Virginia. *Al Held and the Spaces of American Painting at the End of the 1950s.*

Jane Vahlkamp Andrus, University of Kentucky. *Abstracted and Abhorrent: The Exquisite Ugliness of Émile Gallé’s Late Work.*

Norman Magden, University of Tennessee. *Abstract Art in Time.*

Mary Caroline Simpson, Eastern Illinois University. *A ‘phantom that must be caught and made real’: William Baziotès’ “Cyclops” and its Reception at The Art Institute of Chicago’s “American Abstract and Surrealist Artists” (1947).*

Fuchiawen Lien, Alfred University. *Gender Issues in the Early Minimalist Stage of 1970s Feminist Artists.*

The Visual Arts in France after 1964?

McKinley Meeting Room

CHAIRS: [Catherine Dossin](#), Purdue University and [Stéphanie Jeanjean](#), The Graduate Center, CUNY

While France greatly contributed to the development of Modern art, she seems to have hardly left her mark on Contemporary art. With the exception of Jean Dubuffet’s hautes pâtes, Yves Klein’s Anthropometries, Nouveaux Réalistes’ assemblages, International Situationist’s détournements, and Daniel Buren’s institutional critique, the visual arts created in France in the second half of the 20th century have received little attention. It is usually believed that Paris lost its avant-garde edge during the Second World War and that, after Robert Rauschenberg’s victory at the Venice Biennale of 1964, hardly anything worth remembering happened in the French visual arts. But is this true?

Taking on France’s alleged artistic exhaustion, this panel seeks to examine the country’s eventual contribution to contemporary art. This panel considers multiple aspects of the visual arts in France since the 1960s (artist, group, medium, concept and events).

Lily Woodruff, Northwestern University. *École des Hautes Études en Sciences Sociales. Constructing Instability: From Perceptual to Institutional Critique in the “GRAV’s Journée dans les rues.”*

Rosemary O’Neill, Parsons The New School for Design. *The Installations of Support(s)-Surface(s): Focal Dispersion in a Collaborative Field.*

Jeffrey P. Thompson, Sewanee, The University of the South. *In the Eye of the Storm: Daniel Buren’s Current Work and the Critical Limits of Institutional Critique.*

Alexandra M. Cardon, The Graduate Center, CUNY. *Malaval’s Multiple Personalities: How to Be a French Artist in the 60s.*

Till Richter, University of Texas

at Austin. *Ariadne’s Threads: Spurensicherung through Clothing in the Work of Christian Boltanski.*

SECAC/MACAA LUNCHEON & SECAC AWARDS PRESENTATION 12:00-1:45PM

Jefferson Hotel
Advance registration required

SESSION 3 1:45-3:15 PM

Unpacking Howard Singerman’s Art Subjects

Empire Meeting Room

CHAIR: [Beauvais Lyons](#), University of Tennessee, Knoxville

Since its publication in 1999, Howard Singerman’s book *Art Subjects: Making Artists in the American University* (University of California Press) has offered the first comprehensive examination of the history and theory of the education of contemporary artists in the United States. This session will provide an opportunity to unpack the issues raised by Singerman’s book.

Singerman’s book is significant for several reasons. Prior to his book the role of the university was not considered a factor in the education of artists in the later half of the 20th century. *Art Subjects* offers an account of this history, raising questions regarding the influence of European modernism on American secondary art education, the rise of art programs concurrent with the GI Bill, how and whether art can be taught, the formation and perpetuation of discipline-based hierarchies, the gender coding of art as a feminine discipline, the relationship between theory and practice in studio arts education, and the MFA as a professional degree.

Chad Airhart, Carson-Newman College. *Making Artists into Critics and Philosophers: An Examination of Singerman’s Account of Teaching Art as Theory, Method, and Dialogue.*

Harrigan McMahon Bowman, Columbia University. *Identity as Pedagogy: Artist as Subject, Artist as Professor.*

Seth McCormick, Western Carolina University. *Pedestrian Colors: Neo-Dada and the Education of the Eye.*

RESPONDENT: [Howard Singerman](#), University of Virginia.

Beginning and End of Representation

Flemish Meeting Room

CHAIR: [Chair Matthew Kolodziej](#), University of Akron

What does representation mean to artists in the information age? This session will consider the moments when HOW a subject is defined becomes more important than WHAT is defined. Now at the beginning of the 21st century, how are artists redefining the manner and means of description? From sketchbooks to googling, artists use a variety of methods to collect

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imagery. Information is translated and chosen. This filtered and edited subject matter is finally handmade, conceptual, virtual, or fabricated. How does time, speed, and material engage our senses to define the subject? Today, how is representation different in a virtual reality than a visceral one? This session will explore strategies and goals that artists are taking to define representation in all media.

Charles Kanwischer, Bowling Green State University. *The Poetics of Real Estate.*

Carrie Hott, Independent Artist and Royal NoneSuch Gallery. *Slowing Time: Converting the Familiar to the Symbolic.*

Sarah Sutton, Rochester Institute of Technology. *More or Less: An Exploration of Abstraction in the Information Age.*

Christopher L. Williams, Savannah College of Art and Design. *Fixed Slippery.*

The Good Ol’ Days: Understanding the Multiplicity of Artistic Re-Embracements of the Visual Past

Dominion Meeting Room

CHAIR: [Evan Gatti](#), Elon University

As human beings we tend to fall victim to our own historical trends because, to put it simply, we like to recreate past ways of life in a slightly augmented guise, one that clearly represents our own contemporaneous liminality. With this in mind, our ever-expanding visual past is constantly commodified; many artistic traditions, whether they are that of painting, architecture, cinema, fashion, cultural tradition, etc., re-emerge in one form or another. Such reflections and re-embracements of the visual past serve a multitude of reasons: they can be for purposes as diverse as acting as a means of resurrecting traditions once stamped out by colonialism or simply operating as a visual reminder of a perceived fonder time. Resurrecting the visual past can be intentionally disjunctive to society and its re-emergence can question established norms and reflect on the ever-shifting notions of obsolete and modernity. The purpose of this session is to examine specific-moments of artistic re-embracements of the visual past and how such notional temporalities play into the ever-distant visual future.

Kirstin Ringelberg, Elon University. *A Floating World, Indeed: Ukiyo-e in Contemporary Culture.*

Leila Prasertwaitaya, Virginia Commonwealth University. *Tampering with Female Identity: The Revival of Pakistani Miniature Painting in the Twentieth and Twenty-First Centuries.*

Understanding Art History Through Popular Culture

Commonwealth Meeting Room

CHAIR: [Alison C. Fleming](#), Winston-Salem State University

Many scholars remember conventional art history courses, taught in dark lecture halls, with a ceaseless succession of images. This classroom still exists—and while

the traditional slide lecture can be an effective pedagogical method in the right environment—alternative ways of teaching have often proven more successful. Using works of popular culture—such as films, books, graphic novels, music, and video games—that comment on or re-envision artworks from the past, can engage students and serve as an easier entry to art history.

This session seeks to address the use of popular culture in the art history classroom, focusing on the fundamental question: How do we most effectively engage and teach our students today? The film “Marie Antoinette” can introduce students to the lavish aspects of the Rococo, in a visually evocative fashion. Dan Brown’s “The DaVinci Code” initiates a discussion of Leonardo da Vinci’s “Last Supper” and Renaissance art. Examination of the Luxor Hotel & Casino in Las Vegas allows for a comparison to ancient Egyptian architecture, and how faithfully it may (or may not) be employed in a contemporary building. Strategies and case studies from all styles, periods and media will be shared for an exchange of ideas.

Heather F. Sharpe, West Chester University of Pennsylvania. *Ancient History Through Hollywood Eyes.*

Abram Fox, University of Maryland. *Teaching Comic Books as Aesthetic Objects: A Case Study.*

Alyson A. Gill, Arkansas State University. *Envisioning the Past in Second Life.*

Emily Newman, St. Cloud State University. *Stephen Colbert, The Simpsons, and the Many Reconfigurations of American Gothic: Using Popular Culture to Inspire Discussion in Introductory Art History Classes.*

Architecture as Art: Duck or Decorated Shed?

Coolidge Meeting Room

CHAIR: [Alexis Gregory](#), Savannah College of Art and Design

Webster’s Dictionary defines architecture as “the art or science of building; specifically : the art or practice of designing and building structures and especially habitable ones.” Architects constantly debate whether architecture is art or science or a combination of both. They are limited by the wants and needs of the client but are able to express their ideas through their interpretation and execution of those clients’ needs. Artists face no such limitations. According to Le Corbusier in *Towards a New Architecture*, “ARCHITECTURE is a thing of art, a phenomenon of the emotions, lying outside questions of construction and beyond them.

The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US.” Robert



FRIDAY, OCTOBER 22 – continued

SESSION 3 (continued)
1:45-3:15 PM

Venturi, Denise Scott Brown and Steven Izenour broach this subject in their book *Learning From Las Vegas* when they discuss the duck versus the decorated shed. One is high art and a symbol that can move us, one is not. Symbolism is not required to create architecture but is required to create art. So with this acceptable omission can we as architects really call our work art? This session expands the discussion on whether architecture is indeed art.

James Rodger Alexander, University of Alabama at Birmingham. *Art as Architecture and Architecture as Art: A Cross Pollination of Attitudes and Intentions*.

Robert Craig, Georgia Institute of Technology. *The Changing Definition of the Art of Architecture*.

Erin Dusza, Georgia State University. *Seeking the New: The Architecture of Frank Furness as Art*.

What Should the Art Criticism Course be About in the 21st Century?
Harrison Meeting Room

CHAIR: Rosemary C. Erpf, Savannah College of Art & Design

The art criticism class is often a hybrid of art history, art theory, art methodology with a smattering of actual art reviews. The question of what should the art criticism class include remains unanswered. The nature of art criticism itself has also changed since the theory-driven era of art writing has waned. The rise of web-sites and blogs devoted to art criticism has also re-contextualized the genre of criticism. The art criticism class is often a required course for both art history majors and fine art majors, but should the student population dictate the course goals?

This session will strive to establish a model for the art criticism class today in both the graduate and undergraduate levels. Papers examine the content, goals and underlying pedagogy of the 21st century criticism. A dialogue regarding the need for the art criticism class for the art student of today will be addressed.

Rosemary C. Erpf, Savannah College of Art & Design. *More than Methodology: Rethinking Art Criticism Curriculum*.

Paul Ryan, Mary Baldwin College and Virginia Commonwealth University. *Teaching Criticism in the Studio Context*.

Allison Moore, Savannah College of Art and Design. *An MFA in Art Criticism*.

Making Paper Perform
Roosevelt Meeting Room

CHAIR: Eve Faulkes, West Virginia University

Paper has amazing diversity in form through processes of casting, cutting, folding, curling, draping, rolling, tearing, burning, shredding and more. This session presents new work in paper in which the form and manipulation of the paper is an important conveyor of the content of the work, be it sculpture, drawing, artists books, fashion design, conventional books, graphic design or installation work. Artists and designers compare their use of the paper medium for message delivery.

Eve Faulkes, West Virginia University. *Making Paper Perform: an Overview*.

Susan Knight, Joslyn Art Museum. *Water Ecology in Paper*.

Charles Clary, Middle Tennessee State University. *Paper: Cutting, Carving, and Excavation*.

Eric Standley, Virginia Tech. *Rock, Laser, Paper*.

Kell Black, Austin Peay State University. *Paper Engineering*.

Dylan Collins, West Virginia University. *Off the Page: Paper Art from Advanced Drawing Students at West Virginia University*.

Beyond Ka-Blam! Teaching Comics in College
McKinley Meeting Room

CHAIR: John Lowe, Savannah College of Art and Design

Ever since Art Spiegelman won the Pulitzer Prize for *Maus* in 1992, perceptions regarding what comics are, and can be, changed significantly. Since then several other comics' artists have been the recipients of noteworthy literary and artistic awards. Comics are now regularly reviewed in the New York Times and the unique narrative possibilities of graphic novels are garnering the attention of critics and academics. This panel will examine the distinctive set of skills required to produce comics, how those skills are taught in college programs, and the ways in which comics are being critically analyzed.

Sara Dismukes, Troy University. *Graphic Novels and the Non-Art Major: an Interdisciplinary Approach to Visual Culture*.

Joseph Lupo, West Virginia University. *Comics Are Prints Too...*

James Ewald, Texas A&M University-Commerce. *Patterning in Miyazaki's "Nausicaä": Opportunities in Presenting Ideology and Sensory Experience*.

Benjamin Harvey, Mississippi State University. *The Pedagogical Circle: Some Educational Themes in Recent Graphic Novels*.

SESSION 4
3:30-5:30 PM

Finding a Place in Contemporary Art
Empire Meeting Room

CHAIRS: Howard Risatti, Virginia Commonwealth University and **Margaret Richardson**, Marshall University

Since the late 1980s, contemporary art has developed an international and multicultural character. Biennials from Sao Paolo to Dakar to Shanghai have evolved to showcase this increasingly diverse "art world." Many artists work to connect on an international level, but who, in fact, is their audience?

In the face of the internationalism of much of this contemporary art, something that parallels the border-less-ness of international corporations and systems of monetary finance, several questions take on added urgency. For instance, is there any value left in embracing a sense of place? Or, must contemporary art exude a sense of place-less-ness? How do we connect to (or disconnect from) our roots, both physical and psychological, and what are the consequences of doing so? Whether a local artist trying to relate to his or her community or an international artist trying to navigate the "art world," what value remains in connecting to a physical or cultural environment? Inversely, what are the ramifications of being alienated from a sense of place or community?

This session explores the value of place in modern and contemporary art, especially the way social, political, cultural and physical environments influence the creation of meaningful artistic expression.

Preston Thayer, New Mexico State University. *Place Markers: Genius Loci in Contemporary Art*.

Jennie Fleming, Virginia Commonwealth University. *Cao Fei: From Tourist to Urban Developer in Second Life*.

Beth Hinderliter, Buffalo State College. *Dissidence and Defection: Komar and Melamid's Transstate*.

Dan Jakubowski, University of Florida. *Lara's Tower: Hope and Spatial Politics in Contemporary Cairo*.

Pecha Kucha
Flemish Meeting Room

CHAIR: Jason Guynes, University of South Alabama

Pecha Kucha was created in Tokyo in 2003 as a way for artists, designers, architects and creative people in general to share their work and passions with others. After seven years, pecha kucha has grown into a worldwide phenomenon with pecha kucha nights occurring regularly in over 230 cites globally.

This session will use the now familiar pecha kucha format of 20 x 20: 20 slides for 20 seconds each. The slides will progress automatically and the presenter is strictly limited to the allotted time. While pecha kucha is typically more egalitarian, in keeping with the aims of the SECAC conference, this session is limited to

presentations of artistic research and creative activities.

Doug Barrett, University of Alabama at Birmingham. *Reading Fort White: The Visual Narrative of the Roadside Space*.

Cynthia Brinich-Langlois, Georgia College & State University. *Sanguine Estates: Printing a Brighter Future on Mars*.

Efram Burk, Curry College. *Poetry of Disintegration: The Photos of Efram Burk*.

Nick Davis, University of West Alabama. *Personal Narratives*.

Belinda Haikes, University of North Carolina at Greensboro. *The 20 Friends I Wish I Had*.

Sky Shineman, University Of Alabama. *Experiencing the Sublime*.

Jessica L. Smith, The University of West Alabama. *Recent Ceramic Work*.

Marius Valdes, The University of South Carolina. *The Unwantables: A Creative Project Exploring the Use of Graphic Design, Illustration, and Fine Art in Designer Toys*.

New and Innovative Projects in Graphic Design
Dominion Meeting Room

CHAIR: Gary A. Keown, Southeastern Louisiana University

This session will focus on contemporary and stimulating projects in graphic design within the classroom or in the field itself. Presenters will describe new and innovative projects currently being implemented in the classroom. Additionally, projects being created and produced in the professional field will be discussed.

Dana Ezzell Gay, Meredith College. *Interactive Narrative: The Creative Interplay between Type and Image*.

Lisa Anderson, University of South Carolina Upstate. *Off the Shelf! Making Products Sell with Package Design*.

Kurt Dyrhaug, Lamar University. *Animated and Interactive*.

Mary Anna LaFratta, Western Carolina University. *Communication in the In-Between and Overlapping Spaces*.

Scott Fisk, Samford University. *Projects With Purpose*.

History of Photography: Documentary after Robert Frank
Commonwealth Meeting Room

CHAIR: Mark Miller Graham, Auburn University

When Robert Frank's *The Americans* appeared in the U.S. in 1959, it marked an emphatic end to the New Deal documentary tradition, and the beginning of a rhetorical, nuanced, and opaque documentary approach that encoded the anomie that enveloped American society and culture during the Cold War, when America's new prosperity of the 1950s was purchased with a hyper-Marxian commodity fetishism forecasting the class conflicts of the 1960s. This session discusses the manifold expressions of the post-World War II documentary

impulse such as Walker Evans's voyeuristic subway series, begun in the late 1930s but not published until the 1960s, Diane Arbus's "outsiders," William Christenberry's retracing of Walker Evans's work in Alabama, Leandro Katz's retracing of Frederick Catherwood's illustrations of the Maya, Michael Lesy, and, a bit farther afield, the artists of the Magnum collective, Bernd and Hilla Becher, and Sebastião Salgado. Each of these modern masters has redirected the documentary impulse into new visions of social commentary. Documentary photography's writ, whether acknowledged or not, has always been to practice photography as politics. This session asks, where are photography's documentary artists leading us now?

Mark Miller Graham, Auburn University. *Where Is Documentary Photography After Robert Frank?*

Suzanne Schuweiler, Converse College. *Racial Politics in Documentary Photography: Carrie Mae Weems's Critique of the Hampton Album*

Timothy W. Hiles, University of Tennessee. *The Determination to Desist: The Existentialist Foundation of the Beat Aesthetic*.

Andrew Puhl, Virginia Tech. *The Changing of the Guard: From the Bechers to the Becher School*.

Janna Schoenberger, The Graduate Center, CUNY. *Deadpan at Work: Rineke Dijkstra's Documentary Series of a Bosnian Refugee*.

Contemporary Folk, Self-Taught, and Outsider Art
Coolidge Meeting Room

CHAIRS: Carol Crown, University of Memphis and **Lee Kogan**, American Folk Art Museum

This session deals with the topic of contemporary art made by self-taught artists (sometimes called outsider, visionary or contemporary folk artists), with a special emphasis on artists active in Virginia. Papers will situate an artist's work within his or her cultural framework.

Ann-Marie Knoblauch, Virginia Tech. *Assessing Cypriot Limestone Sculpture: Art or Craft?*

Lee Kogan, American Folk Art Museum. *Georgia Blizzard (Michael): Uncommon Artist*.



Environmental Shifts: Nature as Unnatural Phenomena: Creative Manifestations and Transformations in Contemporary Art Between 2008 and 2010

Harrison Meeting Room

CHAIR: [Moir Marti Geoffrion](#), University of Arizona

This panel will showcase artists whose creative work has addressed related environmental issues with respect to the impact of the human presence in nature. Artists often accomplish this through visual narratives that speak to our impact on the environment and the impact of that environment on us. The panel chair will discuss recent works by Eliasson, Parker, Moore, Lipski, Landau, Thorarinsdottir, and emerging artists from the Southwest: Hodges, Scally and Miller. Other aspects of this topic will broaden this discussion.

[Aaron Miller](#), Independent Artist. *In Support of Luxury*.

[Armin Muhsam](#), North West Missouri State University. *Clear New Worlds*.

[Gwyneth Scally](#), Pima College. *Museum of Dying Giants and the Arctic in Arizona*.

Righting the Writing Component of the Art History Survey

Roosevelt Meeting Room

CHAIR: [Cynthia Kristan-Graham](#), Auburn University

The art history survey course is more than an introduction to the visual arts: it also is an introduction to critical thought, close reading, and careful writing. Without a doubt, one of the greatest joys of teaching art history is to receive a thoughtful and well-written paper. How do we reach that goal, in addition to the other challenges we encounter in teaching the art history survey? Since art history is a discipline that is concerned more with critical reflection than with objective data, how can we best help our students overcome obstacles and succeed in art history writing when challenges abound? Some of these challenges for writing and research assignments include the increasing lack of college preparation for students; the disparity of the writing ability of students; the temptation to plagiarize; varying college resources to assist with writing; and a student preference to use the Internet to conduct research. Instead of a “gripe session,” this session will address pedagogy and practical and creative solutions to the challenges and rewards of writing in the art history survey.

[Kevin Concannon](#), University of Akron. *Nothing if Not Critical: Writing Rubrics for the Art History Survey*.

[Rebecca Lee Reynolds](#), University of West Georgia. *Who’s Afraid of Wikipedia? Using Wiki Sites in the Art History Survey*.

[Cynthia Kristan-Graham](#), Auburn University. *The Write at the End of the Tunnel: Moving Toward Meaningful Art History Writing*.

[Floyd Martin](#), University of Arkansas at Little Rock. *Understanding How Art Historians Write: Survey-Level Writing Assignments with Long-Term Goals*.

[Valerie Livingston](#), Susquehanna University. *Teaching the Art History Survey Paper: Ten Weeks to a Happy Day*.

Drawing: Beyond Formal Approaches

McKinley Meeting Room

CHAIR: [Chris Kienke](#), Savannah College of Art and Design

As drawing’s role has expanded beyond preparatory studies to become a finished medium and in some instances a degree or major in its own right, how has it evolved beyond observation, abstraction and traditional drawing materials?

This session will explore approaches that challenge the typical definition of drawing. What is drawing’s trajectory and role in the present art world? Has it evolved beyond paper? What are the current definitions of what drawing is in contemporary practice and in today’s studio classroom?

This session will showcase both artists and educators, mining how they infuse content and ideation into drawing.

[Scott Betz](#), Winston-Salem State University. *Interactive Game-Based Drawing Installation at the Green Hill Center for North Carolina Art*.

[Joshua Bienko](#), Texas A&M University. *The Girls of Delta Zeta*.

[Amanda Burnham](#), Towson University. *Site as Support: Drawing Beyond the Page*.

[Erika Osborne](#), West Virginia University. *Drawn to an Interdisciplinary Practice*.

[Crystal Wagner](#), Auburn University Montgomery. *Drawing Through Space*.

VIRGINIA MUSEUM OF FINE ARTS RECEPTION 6:00-8:30PM


Virginia Museum of Fine Arts, 200 N Boulevard, Marble Hall. Advance reservation required.

Courtesy shuttle from the Jefferson Hotel to the museum at 5:30.

INLIGHT RICHMOND OPENING 8:00-10:00PM

Shockoe Slip. No advance reservation required.

Courtesy shuttle will begin at 8pm from the VMFA to Shockoe Slip. After 8:30 the shuttle will run between the Jefferson Hotel and Shockoe Slip. No advance reservation required.




FEATURED ARTWORK BY ANDREA DONNELLY


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Siemon Allen, better (detail), from Records, 2009-10; digital print, 80 x 80 inches. Photograph courtesy the artist.



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Imaging South Africa:
Collection Projects by Siemon Allen
through **Oct 31, 2010**



SATURDAY, OCTOBER 23

7:00-8:00am: SECAC Members Meeting
Flemish Meeting Room

7:00-8:00am: MACAA Members Meeting
Upper Brandon Meeting Room

8:00–9:30am: Panels, Session 1

9:30am–11:00am: Architectural Walking Tour of Richmond

Begin at the Jefferson Hotel. Meet outside under the awning at main entrance on 2nd floor. Max 25, min 10. Free, but advance registration required.

“Intellectual Curiosities,” a walking tour lead by VCU’s History of Architecture Professor Charles Brownell, will treat participants to a dozen memorable sights: choice, curious, or queer – from Richmond’s 19th- and early 20th-century architectural history. Running themes will include the philanthropist Lewis Ginter, whose patronage created the Jefferson Hotel; the fine points of architectural style; and sites related to the collection of the Virginia Museum of Fine Arts.The brisk pace will be only for the hale and hearty. Led by Charles Brownell, Professor of Art History, VCU, and Gay Acompañado, Archival Assistant, James Branch Cabell Library, VCU.

9:45–11:45am: Panels, Session 2

12:00–1:30pm: Panels, Session 3

12:30pm–3:30pm: Technical Demonstrations
VCU Fine Arts Building, 1000 W. Broad Street.

A free shuttle will run from 12–5pm, making stops at the VCU Fine Arts Building, the Museum of the Confederacy, and the Jefferson Hotel. Shuttles should arrive every 15 minutes but times are not guaranteed. If you plan to attend an event listed below, please plan accordingly. No advance reservation required. For more information on technical demonstrations, visit curiouser.vcu.edu

A Digital Demonstration of Three Dimensions! 3D Printing, Scanning and Software
Eric R. McMaster. VCU Fine Arts Building Sculpture + Extended Media Computer Lab, 1st Floor, room 101.

Come see three-dimensional printing, scanning, and associated software in use. Participants will be introduced to VCU’s rapid prototype machine, which fuses extruded plastic in layers to eventually “print” three dimensional shapes. Also included – the laser scanner which accurately digitizes objects in order to create physical reproductions using rapid prototype or CNC milling machines. Demonstrations are led by R. Eric McMaster, who teaches these techniques for VCU’s Sculpture + Extended Media Department.

CNC / XYZ
Miriam Ellen Ewers. VCU Fine Arts Building, 1st floor, room 112.

The CNC router (Computer Numerical Controlled) is a computer-controlled machine for cutting wood, plastic, or metal. A CNC Router is like a large plotter that moves a pen across a surface to execute a drawing (in X and Y axes), but instead, moves a cutting bit through material along the X and Y axes. Unlike a plotter, the CNC Router can also move up and down (Z axis) allowing it to make 3D movements and therefore create a topographical tool path. The cutter uses what looks like a drill bit but unlike a drill bit, the router bit cuts from the sides as well as the tip. By precisely moving the cutter through material, a CNC tool can accurately and reliably create virtually any pattern or shape in various materials including wood, plastic, foam, aluminum and many composites. VCU Sculpture alumni Miriam Ellen Ewers will conduct a sculptural demonstration of VCU’s CNC Router.

Clay Demo: à la a giant collaboration
VCU Fine Arts Building, 2nd floor, room 230.

“à la a giant collaboration” is a demonstration on the technical challenges when building on a large scale with clay. The VCUarts Craft/Material Studies clay graduate students, faculty, and Fountainhead Artist Fellow will collaborate to create large scale sculptural vessels

Optical Allusions
VCU Fine Arts Building, 2nd floor, room 222.

The graduate Glass Students will demonstrate the material’s transformational qualities... by utilizing glass’s ability to both bend light (and vision), and therefore skew perception... and it’s innate tensile strength... in the form of rod... and canne.

Is it Magic? No it’s Lasers
Jill Zevenbergen. VCU Fine Arts Building, Center For Digital Print Media. 3rd floor, room 342.

Lasers conjure images of Sci-Fi Movies, for others a futuristic military weapon or robots. Laser cutting, like the birth of computers before them, represents a tool that significantly shifts the possibilities of art making. This technology serves as an exciting new intermediary between the computer and the material work. It saves the artist time while opening a world of visual and conceptual complexities that were previously unfathomable. In this demonstration, we will explore the entire process of laser cutting from preparing imagery, to operating the laser cutter and finally to finished examples of work that exemplify the potential of the machine. This demonstration will empower you to command the future today. Do not miss the magic.

Paint Plus
Organized by Reni Gower. VCU Fine Arts Building 3rd Floor, rooms 330 and 332.

Conference attendees are invited to participate in a free, 3-hour interactive demonstration/workshop on Saturday afternoon. Participants are encouraged to bring additional found objects, collage, carving tools of their choice, work gloves, and aprons. Paint and equipment provided by: VCU Department of Painting and Printmaking, R & F Handmade Paints, Golden, Inc., Ampersand, Fralin Associates Fine Art Services, and workshop presenters. Participants include:

Susanne K. Arnold, Independent Artist. Taking Encaustic to the Third Dimension.
Kristy Deetz, University of Wisconsin-Green Bay. Encaustic Surface and Substrate.

Richard Frumess, R & F Handmade Paints. Technical Advice Q&A: Encaustic/ Everything and more.

Reni Gower, Virginia Commonwealth University. From the Kitchen of a Material Girl.

Jim Walsh, Independent Artist. Liquid Plastic: Pushing the Limits.

Martha MacLeish, Indiana University, Bloomington. Paint Plus Plastic.

Julie Jack, Tennessee Wesleyan College. Shine On.

Jane Nodine, University of South Carolina Upstate. Panel Construction for Encaustic and Mixed Media Work.

Detailed information about each presentation may be found at curiouser.vcu.edu

Intaglio Inverse Reverse: or Returning to the Orientation of Drawing through Aquatint Reversal?
Catherine Brooks. VCU Fine Arts Building, Intaglio Studio. 3rd floor, Room 340.

The esoteric nature of intaglio is curiously magnified with this compelling demonstration led by Crown Point Press Master Printer Catherine Brooks. Brooks will prepare a soft ground plate, demonstrate the reversal process of offsetting ink from one plate on to another, then dust the ink with rosin to create an acid resist for the creation of a second plate. Following on, the second plate will print in the same orientation as the lift drawing.

1:00–3:00pm: Museum of the Confederacy and the White House of the Confederacy
1201 E. Clay Street. Advance registration required. Self guided tour of the museum and guided tour of the White House.

The Museum’s galleries contain the most comprehensive collection of artifacts, manuscripts, and photographs from the Confederate States of America. Among other things, you will see Stonewall Jackson’s forage cap and Robert E. Lee’s field tent. The centerpiece of the museum complex is the White House of the Confederacy, the mansion where Confederate President Jefferson Davis and his family lived from 1861-1865. Visitors can tour 11 restored rooms in this early 19th-century mansion.

1:45–3:15pm: Panels, Session 4

2:00–3:00pm: Eclectic Electric (Collection of Early Electrical Appliances)
823 W Broad Street. Advance registration required.

Eclectic Electric is a 10–15 minute walk from the Jefferson Hotel and across the street from the VCU Fine Arts Building. The entrance is at the back of the building: directly adjacent to the VCU dorms.

Eclectic Electric is the private collection of the Osdene family. The collection of more than 6,000 objects is beautifully displayed on two floors of galleries. Ranging in date from the 1880’s to the 1950’s the collection houses toasters, heater, fans, hair dryers, and even vacuums! This is a must for anyone interested in material culture.

3:30–5:00pm: Featured Panel: Quest and Spectacle: Carnival Elements in American Art
Grace Street Theater, 930–934 W Grace St. No advance reservation required.

Grace Street Theater is a 10–15 minute walk from the Jefferson or a 3-minute walk from the VCU Fine Arts Building.

Hosted by Gregory Volk
It is obvious that noted Transcendentalist poet/philosopher Ralph Waldo Emerson substantially influenced important writers and painters in his era, but it may also be the case that his influence extends across a broad range of American art coming much later. However, Emerson’s seemingly antithetical contemporary (and fellow Unitarian) P.T. Barnum may also be seen as a surprisingly influential figure through the years when it comes to American art. Gregory Volk, an art critic, curator, and associate professor in Virginia Commonwealth University’s School of the Arts, will explore this surprising confluence of Emersonian and Barnumesque influences, sublimity and showmanship. Works by two leading practitioners of a contemporary carnivalesque art, Sanford Biggers and Karyn Olivier, will be discussed. Together with Sabine Russ, Gregory Volk curated the acclaimed 2009 exhibition of American art Carnival Within at UferHallen in Berlin, an exhibition that evoked the kind of traveling road shows, carnivals, and circuses linked to Barnum in the American tradition. His fellow panelists were among the 19 artists who participated in the exhibition.

3:30–5:30pm: Panels, Session 5

SESSION 1
8:00–9:30 AM

Evaluating Contemporary Exhibition Records for Promotion and Tenure
Empire Meeting Room

CHAIRS: Michael Aurbach, Vanderbilt University and John Douglas Powers, University of Alabama at Birmingham

Changing attitudes and approaches towards contemporary exhibitions have generated new challenges for those asked to review promotion and tenure dossiers. As the infrastructure supporting the arts evolves, it may be necessary to reconsider our previous standards for evaluation.

Our newest colleagues are adept at creating exhibitions with friends and associates. They regularly curate shows within their peer groups and exhibit in many unconventional venues (including the internet). It should also be noted that they work collaboratively to a greater degree than previous generations. While great effort is devoted to exhibiting and working in ways, there are also dangers.

How can senior colleagues and external reviewers assess the importance of exhibitions without recognized curators or a peer review process? How does one evaluate the growing use of “self-publishing” (catalogues)? How do we evaluate collaborative work? What do the terms “national” and “international” recognition mean when there is greater interaction via the internet between people on different continents? With the shrinking infrastructure of publications, grants, and exhibition venues, what new evaluation metrics must be developed?

James Rodger Alexander, University of Alabama at Birmingham. Judging the Judgment of the Judges: Contemporary Criteria for Promotion and Tenure.

Dennis Y Ichiyama, Purdue University. Promoting and Tenuring Design Faculty.

Leticia Bajuyo, Hanover College. How Does One Explain Why Artificial Grass is Art to a Committee With No Artists?

Igniting Ecstasy: The Uncharted Quest to Resurrect the Sublime in Contemporary Art
Flemish Meeting Room

CHAIR: Sarah Lippert, Louisiana State University Shreveport

In 1757, Sir Edmund Burke penned what would become a famous treatise called A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, in the tradition of Longinus and others. By the nineteenth century, the sublime had become a preoccupation of artists and writers alike, through both the European mode of the Romantic sublime and American transcendentalism. The sublime enjoyed revitalization in the twentieth century, as in the works of the New York School. Yet, despite its pervasiveness in previous centuries, it remains unclear if the sublime has retained its relevance, and if it is still on the radar of artists, their viewers, and scholars. Given the former objective of sublime art to overwhelm the viewer,



can contemporary artists, in the midst of a visually dominant culture, obtain a similar effect? Further, have these theories remained pertinent in current artistic production? Is Burke’s distinction between beauty and the sublime still at the forefront of artistic dialogue in the contemporary era? This panel will explore contemporary applications of the sublime.

Melissa Geiger, East Stroudsburg University of Pennsylvania. *Capturing Sublimity: Peter Ellenshaw’s Visionary Nature.*

Chad Alligood, The Graduate Center, CUNY. *The Sublime Negation of Vija Celmins.*

April Steele, University of Toronto. *On the Sublime: An Investigation into its Application in Contemporary Art.*

Tough Times/Tough Choices: Case Studies of Institutional Galleries and Museums
Dominion Meeting Room

CHAIRS: **Vicky A. Clark**, Clarion University and **Jody B. Cutler**, Independent Scholar

This session examines potential innovation and repercussions of decisions by public, non-profit museums and galleries on a variety of programming and presentational aspects. These encompass institutional considerations of public perception in terms of respective missions, expectations of and responsibilities to primary audiences as well as commitment to outreach, and funding in the current economic climate. This panel will broach boundaries and the question of compromises related to censorship in exhibition planning. It will consider the viability of standard professional protocols, legalities and practical and aesthetic concerns with regard to the development of collections and facilities.

Kristen (K.C.) Williams, Northwest Florida State College. *Who Are We Here For? Classroom vs. Community.*

Jody B. Cutler, Independent Scholar. *The Barnes Foundation Move/Movie: Afterword.*

Kurt Pitluga, Slippery Rock University of Pennsylvania. *The Old and the New Barnes: The Omnipresent Hand of Paul Philippe Cret.*

Blackboard or Blackbeard?
Commonwealth Meeting Room

CHAIR: **Mary Jo Titus**, Lake Region State College

To remain competitive in today’s society, most academic institutions realize it is paramount to consider upgrades for computer labs and the inclusion of a multi-media curriculum. However, in a world based on guilds and apprenticeships, does this mean the inclusion of online learning? When you consider the schematics involved in an art department, is it feasible to alleviate a hands-on environment for a computer chip replacement? Or is online learning a pejorative term in the world of art?

Is there a cultural predisposition to continue the traditional methods which predicate the necessity of a face-to-face environment? Is the traditional

classroom still the best method in which to instruct students on how to create a cohesive work of art? Is online learning only an option for those courses that are either technology based or historical fact? Will the terms “technological advancements,” “distance learning” and “art department” ever hold a synonymous quality?

Is online learning the wave of the future, or is it a sign of a decline in the creation of art? Should academic art embrace distance learning or keep it at a distance?

Anthony Fisher, Savannah College of Art and Design. *Defeating the Army of Technology: Barbarians at the Gates of the Studio Class.*

Deborah Carlson, Lake Region State College. *Teaching Drawing I and II Online and through a Computer? I’ve Never Heard of Such a Thing!*

Andrea Serna, National American University, Online Campus. *Administrators: Where Does the Future of Higher Education Lie, Tradition or Technology?*

Mary Jo Titus, Lake Region State College. *More than Just a Click.*

Designing the Future: Building a Paradigm for a Sustainable Design Practice
Coolidge Meeting Room

CHAIR: **Mark DeYoung**, Austin Peay State University

As teachers and practitioners of design, what is our responsibility to the development of a design based on humanism and sustainability? Innovative technologies, globalization, and liberalized trade policies have created a new, and fundamentally different, landscape for designers. Designers are increasingly involved in the call to move from an economy of consumerism to an economy of contribution. International designers embrace the need for resource management; it is understood that products and services occupy a place within the community and as such need to add to that community. The concept of sustainable design goes beyond the idea of creating a “green product.” We must now design the entire life cycle of that product. To compete in today’s global marketplace, designers must know how to meet consumer and client needs – economic, environmental, and human – in a systematic, less resource intensive manner. Are design graduates ready for the challenge; are they prepared to systematically address the basic elements of sustainable design: people, planet, and profit?

Jeane Cooper, Florida Atlantic University. *Compare and Contrast: Objectified versus Story of Stuff.*

Mark DeYoung, Austin Peay State University. *Future of Creativity.*

Cynthia Marsh, Austin Peay State University. *Graphic Design I: Ancient Technology, Sustainable Design & The Human Narrative.*

The Renaissance of the Pilgrimage
Harrison Meeting Room

CHAIR: **Martina A. Pfleger Hesser**, Mesa College

Advances in technology have tried to make us believe that almost all artworks are accessible through some sort of reproduction, be it via glossy photographs or the omnipresent internet. But wait! When I look around I observe a new trend to actually make an effort to see and experience the most venerated pieces and places of our desires. The aura of the original casts a larger-than-life shadow on our inner landscape. Now, in the 21st century we find ourselves traveling about just like members of the upper classes of centuries past on their first “Grand Tour.” The desired outcome is unknown and the newness of the undertaking awards an additional thrill. Destinations are less codified but rather defined by the individual experience. This session considers the journey of love to the ground zero of our desires.

Sharon Laor-Sirak, Austin Peay State University. *The Jerusalem Syndrome.*

Terry Spehar-Fahey, California Lutheran University. *Imagining Venice.*

Vincent Wojtas, Ohio University. *A Geometric Pilgrimage Through the Stations of the Cross: My Lenten, Studio, and Summer Journey though Barnet Newman.*

Technology in Graduate Education: Past, Practice, and Speculation
Roosevelt Meeting Room

CHAIR: **R. Eric McMaster**, Virginia Commonwealth University

With the growing number of industrial digital techniques being employed by artists, approaches to art making are constantly changing. New works are drafted in computer programs and printed in three dimensions. Existing objects can be three dimensionally scanned and find a new place in a virtual world. Computer controlled devices cut through materials with routers, lasers, plasma torches, pressurized water, and can even paint, draw, and etch images. Digital photographs can be stitched together to create mosaics and panoramas with billions of pixels. Databases and websites have become tools of artistic expression, while catalogues are affordably self-published through online companies. Though some artists are still using traditional approaches, others are looking towards newer technologies to accomplish their ideas.

Digital techniques are being explored by current and recent graduate students ranging in artistic interests and ability. This session examines the recent history of drastic technological advances and introduces the digital practices of panel participants, attempting to define current and future tendencies.

R. Eric McMaster, Virginia Commonwealth University. *A New Code: An Examination of the Virtual and Physical Constructs of Space.*

SATURDAY, OCTOBER 23 – continued

Paho Mann, University of North Texas. *Data as Referent: Image Mosaics, Interactivity, Geo-Tagging and Video Mash-ups in Contemporary Photographic Practice.*

Kjellgren Alkire, Northwestern College. *Digital Janky: How Collage, Antiquarian Photo-process and Hand-drawn Type Inform Current Graphic Education*

From the Inside Out: Meaningful Approaches to Critical Thinking in Studio Art Curricula
McKinley Meeting Room

CHAIRS: **Karen Bondarchuk** and **Cat Crotchett**, Western Michigan University

In contemporary art, meaning is often integral to the process of making the work itself – but how does this practice translate to the teaching of art? This session will focus on innovative foundation studio art approaches that encourage students to engage concepts of identity and place in their work, prompting them toward a sense of meaningful process as visual artists in a contemporary landscape.

This topic will be explored through three foundation art approaches that introduce students to art practices that cultivate critical thinking. The first, a drawing project called “Textual Self Portrait,” encourages students to explore text as a drawing vehicle with the potential for multiple layers of meaning. The second approach, a series of drawing projects called “Where I Live—Where I’m From,” establishes the development of students’ identity in the world through combined technical, conceptual, and research exercises that build their awareness of the environment in which they exist (campus/city/etc.) and their knowledge of the environment from which they have recently come. The third approach, a design assignment called “Buy Nothing,” emboldens students to critically engage global issues surrounding consumerism, environmentalism and cultural identity by identifying and challenging aspects of common media themes.

Karen Bondarchuk, Western Michigan University. *Inside and Out: Textual Self Portraits and Buying Nothing.*

Cat Crotchett, Western Michigan University. *Where I Live—Where I’m From: A Semester Long Research Project Based on Place.*

Rocky Horton, Lipscomb University. *Conceptualization and Presentation: A Foundational Primer on Meaning in Art.*

INTELLECTUAL CURIOSITIES: AN ARCHITECTURAL WALKING TOUR OF RICHMOND
9:30–11:00AM

Begin at the Jefferson Hotel. Meet outside under the awning at main entrance on 2nd floor. Free, but advance registration is required.

SESSION 2
9:45–11:45 AM

Art in the Culture of Continuous Spectacle
Empire Meeting Room

CHAIR: **Margy Rich**, Savannah College of Art and Design

Art and spectacle have a long and interdependent relationship. In the current environment of round-the-clock access, the spectacular produces economic and cultural symbiosis. This condition influences the context, content, media, and materials of contemporary art and calls for further discourse regarding arts’ relationship to spectacle.

What is the role of the spectacular in contemporary art practice? How are artists responding to its new reality? Does art have to compete on a spectacular basis? Are modest, hand-made works meaningful or is a theatrical media element essential in a work of art? In this environment, is the viewer’s role active or passive? How do art institutions support or critique this spectacularization of art?

The Medeology Collective: **Alessandro Imperato**, **Kelley McClung**, and **Jim Gladman**, Savannah College of Art and Design. *The Academy of the Spectacle: Art Education in the Age of Perpetual Apocalypse.*

Amy S. Broderick, Florida Atlantic University. *Seeing is Being: How Unspectacular, Inconspicuous, Nearly Invisible Art Makes Us More Human.*

Erin Dziedzic, Savannah College of Art and Design. *Spectacular Voice: Art Criticism’s Itinerary Beyond Postmodernism.*

Margy Rich, Savannah College of Art and Design. *The Spectacular Unspectacular: Recontextualizing the Space Between Art Spectacles.*

Women and War: Themes of Victory, Violence, Peace and Reconciliation Part I
Flemish Meeting Room

CHAIR: **Debra Murphy**, University of North Florida

This panel will explore themes of war and reconciliation as interpreted or executed by women artists or that feature women as protagonists.

Barbaranne E. Mocella Liakos, Smithsonian American Art Museum. *War and Women’s Rights: F.O.C. Darley’s “Michigan Bridget.”*

Elizabeth A. Richards, University of South Alabama. *Traumatized: Materializing Blame in Mary Kelly’s “Mea Culpa.”*

Yumi Park, Virginia Commonwealth University. *Fire Ignites Fire in the Indian Society.*

Susanne Slavick, Carnegie Mellon University. *Empathic Restitution: The R&R (...&R) Project.*

Helen Langa, American University. *Grieving Mothers, Warring Sons: Anti-War Politics and Gendered Psychology in 1930s Leftist American Prints.*



SATURDAY, OCTOBER 23 – continued

SESSION 2 (continued)
9:45–11:45 AM

In Memory of Carol Purtle: Topics on Fifteenth Century Art
Dominion Meeting Room

CHAIR: [Vida J. Hull](#), East Tennessee State University

This session is in honor and memory of Carol Purtle, who contributed so much to SECAC and the study of Early Netherlandish painting. This session will consider both Northern European and Italian art of the fifteenth century and art on devotional themes.

Ann Roberts, Lake Forest College. *The Empty Cushion in Jan van Eyck’s Washington Annunciation.*

Diane G. Scillia, Kent State University. *The Debates in the Borders of the Liège Bible* (London, BL Add Ms 15254.)

Beata Niedzialkowska, Independent Scholar. *The Altarpiece of the Virgin of Sorrows in Krakow.*

Deborah E. Wagner, University of Memphis. *The Figure of Blood in Two Works of Fra Angelico.*

Norman Land, University of Missouri-Columbia. *Patrons, Artists and Father Arlotto.*

Undergraduate Open Research, Session I
Commonwealth Meeting Room

CHAIR: [Jane Brown](#), University of Arkansas at Little Rock

This session presents papers on any subject in the fine arts and art history by undergraduate students.

Rachel Spencer Golden, University of Arkansas at Little Rock. *The Stele of Sheditef: A Window to the First Intermediate Period.*

Maria Stoyanova, George Mason University. *The Naked Poet.*

Rachel Klipa, Carlow University. *Jeannette Goes to Washington: Revealing How Local Culture and Pittsburgh Artists Influenced New Deal Post Office Murals.*

Allison Purves, Millsaps College. *Addressing the AIDS Crisis Through Art.*

Representing History by Other Means in the Long Nineteenth Century
Coolidge Meeting Room

CHAIR: [Meredith Davis](#), Ramapo College of New Jersey

It is a commonplace that in the U.S., the European genre of history painting never took root. The famous failures among the American attempts at a heroic, classical style are cited as examples of the American distaste for a genre perceived as too European, too aristocratic, or simply inappropriate for the young nation. What took the place of history painting? Most point first to landscape painting, then to natural history, Peale, or Catlin and so on. But this panel seeks to open up these categories such that we might better understand alternative means by which historical subjects were represented, if not exclusively in the fine arts then

in other, possibly emergent forms of visual culture. Papers will present new research on, or new approaches to, the ways in which Americans pictured their history, whether in exhibitions, illustrated books or other printed media, such as the popular press; on commemorative items as well as in architecture, including, but not limited to, memorials, currency, the decorative arts, photography, early film or other areas of visual culture. This panel considers the construction of history, and regards the public space as a dynamic arena for the representation or enactment of history.

Allison M. Stagg, University College, London. *Satirizing a New Nation: American Caricatures, 1790–1810.*

Jonathan Clancy, Sotheby’s Institute of Art. *‘Behind the Curtain’: Washington and Myth-Making in the 19th century.*

Marie-Stephanie Delamaire, Columbia University. *Arms and Art: The Historical Museum in Civil War New York.*

John Ott, James Madison University. *The University Mission: Jane Stanford and the Uses of California’s Spanish Era.*

Bailey Van Hook, Virginia Tech. *Violet Oakley: History in the Public Sphere.*

The Indecisive Moment: Photography in the Age of Banality
Harrison Meeting Room

CHAIR: [Liz Murphy Thomas](#), Lincoln Memorial University

In the nearly 200 years of its existence, photography has increased exponentially. From the days of having maybe one or two formal portraits taken in one’s whole lifetime to the modern day incessant “snapshot”, image making has become more and more prevalent and intuitive. Cartier-Bresson coined the term the “decisive moment” as an embracement of the modernist ideal of the “perfect” moment, a moment that a good photographer could “capture” by being in the right place, at the right time.

However contemporary photography has exceeded even this. Cameras are available and prevalent throughout our daily lives. And now with digital capture replacing traditional film, the opportunity cost of taking an image is nearly a non-factor. The result of this is a culture that creates an even greater number of images while at the same time there is a reduction in the “specialness” of images. Photoblogs, social networking and paparazzi images have all contributed to a culture saturated with images of the banal. How has this ability to record infinitely affected photography?

Nogin Chung, Bloomburg University of Pennsylvania. *Ten Thousand Photographs, One Abstraction, and the Disappearance of Banality.*

Elizabeth Howie, Coastal Carolina University. *From “That-Has-Been” to “I-Was-There”: Photography’s Shifting Noeme in the Digital Age.*

Nancy J. Rumfield, West Chester University of Pennsylvania. *Photography Now: Separating the Extraordinary from the Banal.*

Interdisciplinary Design Education for the New Creative Economy
Roosevelt Meeting Room

CHAIR: [Ashley John Pigford](#), University of Delaware

Articles in the New York Times and Harvard Business Review present the need for “imaginative right-brain thinkers” in the new creative economy, and it is obvious to anyone with an ear to the industry that the models of business of yesterday do not apply to the challenges of today. This session brings together undergraduate educators in the art and design fields who embrace a holistic, interdisciplinary approach to teaching the skills, knowledge and awareness that is needed to face the creative challenges of both today and tomorrow.

This session focuses on how educators are implementing and what they are learning from an interdisciplinary approach to design education.

Critz Campbell, Mississippi State University. *Developing a Common Language.*

Mohamed Elnahas, Savannah College of Art and Design. *Interdisciplinarity for Innovation: A Case Study in Architecture.*

Jerry R. Johnson, Ai Miami International University of Art and Design. *Designing Interdisciplinarity for the Sake of Education.*

Rukmini Ravikumar and **Amy Johnson**, University of Central Oklahoma. *Multi-Sensory Teaching Techniques in Design: Solutions for Preparing Students for the Global Market.*

Troy Richards, University of Delaware. *Undisciplined: Strategies for Interdisciplinary Critique.*

All That Was Old Is New Again: The Revival of Alternative Photographic Processes
McKinley Meeting Room

CHAIRS: [Kris Belden-Adams](#), Kansas City Art Institute and [Amelia Ishmael](#), School of the Art Institute of Chicago

Digital photographic processes have all but eliminated the necessity of darkroom developing and printing. But in increasing numbers, artists including Sally Mann, Chuck Close, Lois Connor and Jerry Spagnoli, have turned to the techniques from the medium’s origin, including the daguerreotype, calotype, tintype, cyanotype, ambrotype, platinum prints and collodion glass-plate exposures. This trend of shunning the control offered by digitalization in favor of reclaiming the hand-crafted, explorative nature of photography is both an aesthetic choice and a practical one. Many suppliers have stopped making various papers and film, prompting photographers to prepare their own surfaces by hand. Today, these various approaches – as well as a blending of digital and alternative processes – are being taught in our studio classrooms. As such, they assuredly will be a part of studio practice for a new generation of artists. However, they are largely absent from our contemporary art histories.

Rich Gere, Savannah College of Art and Design. *Photographic Images in*

Printmaking: A Voyage Across History.

Carol Flueckiger, Texas Tech University. *Solar-Powered Paper Dolls.*

Amelia Ishmael, School of the Art Institute of Chicago. *Sunburns and Shotguns: Contemporary Photographic Indexicality in Alternative Processes.*

Paul Karabinis, University of North Florida. *When Nothing is Certain, Everything is Possible: Alternative Photography as Pedagogical Strategy.*

Joseph Mougel, Ringling College of Art and Design. *Teletypes: Tangible Connections in a Digital Age.*

SESSION 3
12:00–1:30 PM

Women and War: Themes of Victory, Violence, Peace and Reconciliation, Part II
Flemish Meeting Room

CHAIR: [Helen Langa](#), American University

Paula Wisotzki, Loyola University Chicago. *Dorothy Dehner and World War II.*

Melissa Renn, Boston University and Fogg Museum. *Women at War: Life Magazine’s Women Artist-Correspondents During World War II.*

Stephanie Batcos, Savannah College of Art and Design–Atlanta. *Abstractions of War: Edith Wharton’s Vision of France as Journalist, Editor and Novelist.*

Alexandra K. Collins, Independent Scholar. *False Dichotomies: Martha Rosler’s Bringing the War Home: House Beautiful.*

Slight of Mind: The Magnetic Convergence of Science and Magic in the Modern Era
Dominion Meeting Room

CHAIR: [Melissa Geiger](#), East Stroudsburg University of Pennsylvania

The history of magic as portrayed in art has been largely overlooked in scholarship, yet it is unlikely that artists could not have been intrigued by the subject, given the intense exploration of science, magic, and the supernatural throughout the Modern era. The issue may have been complicated by the fact that the trust in emerging scientific processes was so fragile that it was often mistaken as magical, or as seemingly enigmatic paranormal events, such as the discovery of photography, X-rays, electricity, etc. This session will examine the varied confluence and divergence of magic and science in art throughout the ages. For instance, contemporary illusionistic performances, including mentalists, ventriloquists, and prestidigitators stirred up a cultural curiosity that coincided with the accelerated discoveries in the fields of technology, medicine, evolution, mathematics, and so forth. How did artists become purveyors of scientific truth and illusionistic spectacle, and what were their motives? How did artists exploit the limits of their media to compellingly convey the paranormal, magical, or scientific subjects of their time?

Sarah Lippert, Louisiana State University in Shreveport. *Spooky, Spectral, Hermetic and Haunting: Reevaluating the Supernatural Ephemera in the Art of Gustave Moreau.*

John Hebble, Virginia Commonwealth University. *The Truth about Ghosts: How Early Photographers Developed and Perpetuated Spirit Photography.*

Jonathan Wallis, Moore College of Art & Design. *Masters of Deception: Salvador Dalí’s Stereoscopic Paintings and Gerrit Dou’s “The Quack.”*

Beth Saunders, The Graduate Center, CUNY. *Photographic Faith: Marian Apparition Photographs and the Role of Photography in Popular Religious Belief.*

Undergraduate Open Research, Session II
Commonwealth Meeting Room

CHAIR: [Elise L. Smith](#), Millsaps College

Lily C.H. Sehn, Loyola University Maryland. *Lilian Westcott Hale’s Home Lessons: Challenging Vermeer and Reaching for the Globe and the Vote.*

Sarah Jo Adams, Millsaps College. *Martha Rosler: Waging War on War.*

Jacob Capshaw-Torres, Hunter College. *Chris Burden: Deconstructing the Myth.*

Álvaro Luís Lima, Savannah College of Art and Design. *Between the Imagined and the Nonspace in Nicholas Hlobo’s “Umthubi.”*

Technically Speaking
Coolidge Meeting Room

CHAIRS: [John Richardson](#), Wayne State University and [Mike Bogdan](#), Wayne State University

Technically Speaking will address two interrelated topics: how art infrastructure influences the ways in which art is taught and how the infrastructure defines what can be taught.

Educators often maintain the equipment and the facilities needed to instruct students in art. Whether digital lab, woodshop, print studio, or another equipment-intensive teaching space the studio characteristics shape pedagogy as well as student experience. Too many instructors juggle the dual roles of teacher and technician in a smaller department, or coordinate differentiated teaching and technical roles in a larger department. Even so, a professor in an area with a full-time technician often attends to technical matters while a technician is quite likely a mentor to students, even if not an instructor of record.

Furthermore, technology not only enables creativity but simultaneously limits what can be accomplished. In this way, each has an identifying signature embedded within that effects or even becomes the content of a given work of art.

This panel explores how recent and established technologies, materials, and art infrastructures effect the functional role of the educator and shape creative work. We will look for ingenious approaches to transcending limits.

Mike Bogdan, Wayne State University. *New Materials in Contemporary Sculpture Arts.*



Jayson Lowery, College of William and Mary. *Studio Limitations and the Student New to 3D.*

Arnold Martin, University of Wisconsin – Madison. *Virtual/Reality.*

Margi Weir, Wayne State University. *Beyond the Brush: A Look into Painting Techniques and Materials.*

Greg DuMonthier, Eastern Washington University. *Making The Magnetic Object.*

Travelers in Virtual Worlds
McKinley Meeting Room

CHAIRS: Peter Baldes, Virginia Commonwealth University and Charles Westfall, University of Georgia

Whether as extensions and models of the physical realities around us, or in the form of fantastic and strange alternate realities, the Internet and computer technologies have given birth to vast new virtual worlds. Just as they do in the ‘real’ world, artists have the responsibility of trying to engage these new worlds in meaningful ways. This session is a workshop and panel discussion on virtual travel. Artists are using GIS based technologies such as Google Earth and Google Maps and gaming technologies like Second Life and World of Warcraft to embark on virtual journeys that investigate the meaning of ‘travel’ in a twenty-first century, digital world.

Peter Baldes, Virginia Commonwealth University, and Charles Westfall and Layet Johnson, University of Georgia. *Travelers in Virtual Worlds.*

Stephen Cartwright, University of Illinois at Urbana-Champaign. *Topographies.*

Jon Rafman, Independent Artist. *Virtual Explorer: Google Street Views & Kool-Aid Man in Second Life*

TECHNICAL DEMONSTRATIONS 12:30 PM – 3:30PM

VCU Fine Arts Building, 1000 W. Broad Street.

The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer. No advance reservation required.

A Digital Demonstration of Three Dimensions! – 3D Printing, Scanning and Software
R. Eric McMaster. VCU Fine Arts Building, room 101.

CNC / XYZ
Miriam Ellen Ewers. VCU Fine Arts Building, room 112.

Clay Demo: à la a giant collaboration
VCU Fine Arts Building, room 230.

“Optical Allusions”
VCU Fine Arts Building, room 222.

Paint Plus...
Organized by Reni Gower. Fine Arts Building, rooms 330 and 332.

Is it Magic? No it’s Lasers
Jill Zevenbergen. VCU Fine Arts Building, Center For Digital Print Media, Room 342.

Intaglio Inverse Reverse: or Returning to the Orientation of Drawing Through Aquatint Reversal
Catherine Brooks. VCU Intaglio Studio, room 340.

MUSEUM OF THE CONFEDERACY AND THE WHITE HOUSE OF THE CONFEDERACY 1:00–3:00PM

1201 E. Clay Street. Self guided tour of the museum and guided tour of the White House. Advance reservation required.

Courtesy shuttle will run from the Jefferson Hotel and the VCU Fine Arts Building.

SESSION 4 1:45–3:15PM

Minor Artists of the Italian Renaissance
Dominion Meeting Room

CHAIR: Norman Land, University of Missouri-Columbia

Scholars and amateurs alike rightly focus on the major artists of the Renaissance and their art. Still, artists of lesser talent often created works of interest and sometimes of beauty. Papers will concentrate on minor artists and their art in Renaissance Italy.

Denise M. Budd, Bergen Community College. *Agnolo Gaddi’s Narrative Innovations in the Legend of the True Cross.*

Rachel Erwin, Georgia State University. *Jacobello del Fiore and the Madonna della Misericordia.*

Carlton Hughes, University of South Carolina. *The Light of San Leonardo.*

Vida J. Hull, East Tennessee State University. *The Fogg “Judgment of Paris”: Allegory and Antiquity in Quattrocento Italy.*

Robin L. O’Bryan, Gettysburg College and Harrisburg Area Community College. *Giovan Pietro da Birago: Master Miniaturist, Sly Satirist.*

Replacing the art in Public art with a Capital A
Commonwealth Meeting Room

CHAIR: Jim Hirschfield, University of North Carolina at Chapel Hill

If the genre of public art is going to stand for much in the future, it’s time to find new ways to place in communities, Art with a capital A. Currently public art is far from the vanguard of invention. James Thurber’s statement sums up our situation: “There’s no such thing as good art or bad art. There’s only art. ...and damn little of it!” The world of public art tends to be a place where artists have little opportunity to practice their craft. Ironically, as opportunities grow, the prospect to create meaningful art diminishes. Much of what we see is becoming predictable and uninspiring.

Fault lies neither with artists, nor art administers. The problem is an overall timidity to look anew at the system. The

current system is in need of an infusion of ideas. Reconsidering everything from selection process to new paradigms to discussing how the genre could change is what this panel will examine in an attempt to stir the public art pot.

Lisa Austin, Edinboro University of Pennsylvania. Memorial Competitions: A Study in Contrasts.

Anna Heineman, University of Florida. *Buster Simpson’s Space Specific Public Art.*

Patrick Mohr, Savannah College of Art and Design. *Vulnerable Territories: Public Space Design and Innovative Approaches to Vernacular Land Use.*

Jacob Stanley, University of Tennessee. *The End Permanent Public Art: Proposition 89.*

The Art of Teaching Through Critique
Coolidge Meeting Room

CHAIR: Jane Hesser, Rhode Island School of Design

Critique is the keystone of art education at the college level. When it is working, the educational experience is strong and sustainable, but when it is not working, the whole structure collapses.

Students and professors spend a good deal of time in critique. In order to make the process most helpful, this session will invest energy in exploring ways of creating an environment that best facilitates meaningful critiques and how to teach critical thinking skills. Papers will address ideas about what the most important aspects of critique may be and why, challenges that arise in teaching this complex skill set to students, psychological aspects of critique, and techniques for developing a classroom environment in which critique skills can be effectively practiced and internalized by students.

Jane Hesser, Rhode Island School of Design. *Teaching Critical Thinking Skills Through Critique: Participation and the Empathic Environment.*

Jeff Hesser, Rhode Island School of Design. *Critique Not Crit.*

Stephen Knudsen, Savannah College of Art and Design. *A 21st Century Revision of Monroe Beardsley Theory Aesthetic Goodness: How Analysis of Intensity, Complexity, and Unity Promotes Effective and Engaging Critiques.*

MFA Studio: Current Research and Practice
Harrison Meeting Room

CHAIR: Amy Feger, University of Alabama

Students, artists and art historians recognize trends in contemporary art through publications and exhibitions. MFA candidates are charged with the task of identifying how their own work fits into the context of the contemporary art world and few opportunities exist outside of our individual academic programs to share and discuss our research and studio practices with MFA candidate peers from other institutions. Where do our ideas and practices overlap and how much diversity exists? Can the seeds of future trends in art be found in the research and practice of current MFA candidates? Current MFA

SATURDAY, OCTOBER 23 – continued

candidates will share the artwork that is the product of their ideas, influences, and studio practices. Following a series of ten minute artist presentations, a panel discussion will take place in which attendees and presenters will share ideas regarding research and studio practices. We will consider the trends and diversity of our generation of artists.

Corinna Nicole Brewer, University of California, Berkeley. *Recreating Women in Art.*

Amy Feger, University of Alabama. *Patterns.*

Aynslee Moon, University of Alabama. *Becomings.*

Teaching With Web 2.0 Tools: Strategies, Problems and Possibilities
Roosevelt Meeting Room

CHAIRS: Paul Karabinis and Christopher W. Luhar-Trice, University of North Florida

So-called “Web 2.0” innovations like social networking sites and blogs have certainly changed the way we share information and interact with one another—but can these innovative technologies be more than just a way to keep up with celebrity gossip or track the daily activities of our friends? Might they also provide us with powerful new tools for teaching? How can we sort through the hot trends-of-the-moment to discover the tools that will contribute most substantively to our students’ learning? This session considers varied responses from fine arts educators in all media who use on-demand publishing, user-generated content venues, and/or social networking tools to expand upon and complement what they do in the classroom.

Courtney Starrett, Winthrop University. *Methods for Collaboration in Virtual Realms, Part 1.*

Jan Baum, Towson University. *Methods for Collaboration in Virtual Realms, Part 2.*

Kimberly Voigt, Towson University. *Methods for Collaboration in Virtual Realms, Part 3.*

Teaching History of Graphic Design: A Bore or a Blast?
McKinley Meeting Room

CHAIR: Sharokin Betgevalgiz, Savannah College of Art and Design

As graphic design educators, how have you overcome the challenges of teaching history of graphic design (HGD)? Who is your audience in teaching HGD? Does learning HGD impact studio practice among your students? Do you combine lecture and studio projects in teaching HGD? Does HGD give purpose meaning or direction to the field of graphic design and how is it relevant to contemporary practice of graphic design today? What are challenges and results of teaching HGD as historians from art history departments, vs. teaching as non-historians with MFA degrees in graphic design departments? At what level of undergraduate study is it best to introduce HGD? How should teaching HGD be different at graduate level? Is graphic design theory and criticism relevant to teaching undergraduate HGD? To what extend do you introduce

HGD in other studio courses in graphic design?

Ursula Bryant, Lynchburg College. *Clean Conscience Design: The Role and Responsibility of Ethics in Graphic Design, Looking Backwards and Forwards.*

Peter Hall, University of Texas at Austin. *From CSS to Crystal Palace: Learning Design History by Building Connections.*

Christine Batta, Savannah College of Art and Design. *Canons and Rock Stars: Does the History of Graphic Design Use Art History as a Crutch? Recognition & ReseaRch.*

Joseph Coates, University of Maryland, Baltimore County. *Why Are Art History Doctorate Programs Ignoring Design History?*

ECLECTIC ELECTRIC (MUSEUM OF APPLIANCES) 2:00–3:00PM

823 West Broad Street. Free, but advance registration is required.

Eclectic Electric is a 10–15 minute walk from the Jefferson Hotel, and across the street from the Fine Arts Building. The entrance is at the back of the building, directly adjacent to the VCU dorms.

FEATURED SESSION 3:30–5:00PM

Quest and Spectacle: Carnival Elements in American Art
Grace Street Theater, 930–934 W. Grace St.

This venue is a 10–15 minute walk from the Jefferson Hotel, or a 3-minute walk from the VCU Fine Arts building.

Hosted by Gregory Volk

It is obvious that noted Transcendentalist poet/philosopher Ralph Waldo Emerson substantially influenced important writers and painters in his era, but it may also be the case that his influence extends across a broad range of American art coming much later. However, Emerson’s seemingly antithetical contemporary (and fellow Unitarian) P.T. Barnum may also be seen as a surprisingly influential figure through the years when it comes to American art. Gregory Volk, an art critic, curator, and associate professor in Virginia Commonwealth University’s School of the Arts, will explore this surprising confluence of Emersonian and Barnumesque influences, sublimity and showmanship. Works by two leading practitioners of a contemporary carnivalesque art, Sanford Biggers and Karyn Olivier, will be discussed. Together with Sabine Russ, Gregory Volk curated the acclaimed 2009 exhibition of American art *Carnival Within* at UferHallen in Berlin, an exhibition that evoked the kind of traveling road shows, carnivals, and circuses linked to Barnum in the American tradition. His fellow panelists were among the 19 artists who participated in the exhibition.



SATURDAY, OCTOBER 23 – continued

SESSION 5
3:30–5:30 PM

Visual Artists in the Time of Conflict

CHAIR: Christopher Olszewski, Jackson State University

How do contemporary social and political issues effect the visual arts? The War on Terror, Poverty, Immigration, Civil Disputes and Healthcare are just a few such conflicts in which we as a society are engaged. This panel is an exploration of the hostilities and struggles in which visual artists thrive and are driven to explore.

Christopher Olszewski, Jackson State University. *The War on Drugs and the Detroit Aesthetic.*

Tammy L. Evans, Winston-Salem State University. *KP Urban Art Environment.*

Soraya Marcano, Boricua College. *From Depopulation, to Repopulation, to Mass Migration: Images of Mobility.*

Stanley Bermudez, Gainesville State College and The University of Georgia. *Socio-Political Flags.*

Kate Walker, Nelson Marlborough Institute of Technology. *Don’t Mention It-Art and Politics.*

Eugene Rodriguez, De Anza College. *Painting History: Lights, Darks, Cameras and ACTION!*

Pattern and Decoration from the Rococo to the Present

CHAIRS: Ruth Bolduan, Commonwealth University and Vittorio Colaizzi, Winona State University

From the intricate linear Chinoiserie designs of the Rococo to the multi-layered processes of contemporary art in a digital age, the use of pattern and decoration has been integral to the development of aesthetic style. The Pattern and Decoration movement of the 1980’s embraced the ornamental as a kind of subversion of modernism (often along gender lines), but was there an undercurrent of ornament in modernism that was read-away or ignored? How is the explosion of ornamental and elaborate painting in current art significantly different from what happened in the 80’s? Has the influence of non-Western art contributed to the complexity of decorative painterly surface? Are there shared links in the decorative impulses of artists throughout centuries: Francois Boucher, the Pre-Raphaelites, Gustave Moreau, James Siena, Virgil Marti?

Vittorio Colaizzi, Winona State University. *The Decorative Unconscious: Newman, Rothko, and Ledgerwood.*

Natasha Kurchanova, Independent Curator. *Who Is Afraid of Ornament?*

Katherine Daniels, Independent Artist. *Cultivating Beauty.*

Lauren Frances Adams, Washington University in St. Louis. *NSFH (Not Safe for Home): Politics and Domestic Decoration.*

Ruth Bolduan, Virginia Commonwealth University. *Rococo Pattern, Decorative Order, and Modern Oblivion.*

Art and Consumption

CHAIRS: Rachel Snow, University of South Carolina Upstate and Emily Pugh, Center for the Advanced Study of the Visual Arts

This panel explores consumption as it relates to art and visual culture. Papers may deal with consumption as a subject matter and/or consumption as a dominant ideological paradigm within specific historical/cultural contexts. We will address the ways in which consumption, in both practice and theory, shapes identities and transgresses or reinforces boundaries of many kinds; including those that are geographical, political, social, and historical.

Karen J. Leader, Florida Atlantic University. *Consumer and Consumed: Women and Art in Nineteenth-Century French Caricature.*

Lisa Jaye Young, Savannah College of Art and Design. *All-Consuming: The Tiller-Effect in Weimar Photography.*

Margaret Herman, The Graduate Center, CUNY. *The Sexual Sell: Mass Media, Consumer Culture, and Political Engagement in Martha Rosler’s Photomontages.*

Michael J. Shaffer, Virginia Commonwealth University. *Self-Consumption in Dan Graham’s Video Piece for Showcase Windows in a Shopping Arcade.*

Frederick Gross, Savannah College of Art and Design. *Constructed Spaces of Desire and Over-Consumption: Thomas Hirschhorn and Jason Rhoades.*

Beyond the Art/Craft Divide: Rethinking Ceramics History

CHAIR: Bibiana Obler, George Washington University

Ceramics is arguably experiencing a renaissance, both in terms of production and reception. Recent work in clay has received high-profile attention: consider that Grayson Perry won the Turner Prize in 2003; note that Philadelphia’s Institute of Contemporary Art, a venue for cutting-edge art, garnered positive reviews for its 2009 “Dirt on Delight.” Scholars have begun to reconsider the place of ceramics in art history more broadly: Andrew Perchuk and Glenn Adamson, for example, have examined studio pottery in dialogue with conceptual avant-gardes of the mid-twentieth century. It might seem that studio ceramics is finally poised to rise above its lowly status as craft and gain definitive entrée into the fine-arts world. Yet the question of whether ceramics should be considered craft or art is not one that actually shows any signs of disappearing. Is it time to let this distinction fall away, to leave that question behind in favor of others? Or is it necessary to retain these categories? This session aims to consider what forms the future of ceramics history and criticism should take.

Amy Gansell, Emory University. *Ancient Ceramics in the Discourse of Art History.*

Adrian R. Duran, Memphis College of Art. *Neither Art Nor Craft But Politics and Painting: The Ceramics of Leoncillo Leonardi.*

Virginia B. Spivey, Independent Scholar. *The Body as a Bridge: Performativity and Meaning in Contemporary Ceramic Art.*

Mati Meyer, The Open University of Israel. *Talia Tokatly: The Object’s Discourse.*

Collaborative Ethnography in Art and Design

CHAIRS: Susan Falls, Savannah College of Art and Design and Jessica Smith, Savannah College of Art and Design

Ethnography has become an important method for generating knowledge and understanding that informs public art, community based practices, product design, crafts, architecture, performance, film and video. Historically, artists and designers have drawn from scholarship in the social sciences. In today’s interdisciplinary landscape, contemporary makers are not just reading ethnographic materials, but collaborating directly with anthropologists, sociologists and others to conduct ethnographic research. Art and design pedagogy is addressing this practice by fostering collaborative teaching, research, writing and project-driven curricula. Our panel, itself the result of interdisciplinary collaboration, will review and evaluate this trend. Papers on this panel will engage questions such as: what are the possible benefits or limitations of using ethnographic research for art and design projects? How do artists or designers and ethnographers understand their roles in different ways? How do the different educational experiences, genre conventions, jargon and goals of interdisciplinary collaborators impact communication and outcome? How do collaborative partners negotiate the different “rules of the game”? Can the act of ethnography be art; what are the boundaries between art/design and ethnography? How can we best balance the risks against the gains of doing ethnographic research for art/design?

Susan Falls and Jessica Smith, Savannah College of Art and Design. *Slo-thenticity: The Slow Movement and Cambodian Textiles.*

Ken Hassell, Elon University. *Artists as Literate Activists.*

Julie Rogers Varland, Savannah College of Art and Design. *Story Savannah: Ethnography and Design.*

Jason Swift, Plymouth State University. *The Artist(Auto) Ethnographer: Navigating, Negotiating and Balancing the Dialogue, Opposition and Conflict of Being the Researcher and Research Subject Simultaneously.*

Robyn Richardson, Dustin Larimer and Chris Miller, Savannah College of Art and Design. *Illustrating Collaborative Dynamics.*

Lance Larkin, University of Illinois at Urbana-Champaign. *Producing Ethnography as (Auto-)Parody: A Comic Book Look at the Scientist at the Burning Man Arts Festival.*

SELECTED AREA RESTAURANTS

The dollar signs reflect entree price. \$\$\$ most entrees are more than \$20 / \$\$ most entrees under \$20 / \$ most entrees under \$10

Richmond area code is (804)

CARYTOWN/ MUSEUM DISTRICT

Amici Ristorante Northern Italian cucina with patio dining. Lunch & dinner Mon–Sat. 3343 W Cary St. 353-4700. \$\$\$

Amuse Local ingredients, beautifully prepared and presented, gorgeous atmosphere and a balcony. Inside the VMFA. Lunch daily, Dinner Thurs–Fri. 200 N Boulevard, 3rd Floor VMFA. 340-1580 (reservations suggested). \$\$\$

Can Can French brasserie with raw bar and changing menu of seafood, grilled meats, soups. Breakfast pastries, coffee; lunch and dinner daily. Sun brunch. 3120 W Cary St. 358-7274. \$\$\$

Ginger Thai and Chinese standards in fresh, streetfront café. Curries, stir-fries, noodles. Lunch and dinner daily. 3145 W Cary St. 254-7373. \$-\$\$

Mezzanine Fresh, local ingredients and nouvelle dining. Dinner Tues–Sun. 3433 W Cary St. 353.2186 \$\$

Water Grill Delicious food, bar and patio in cozy setting. Dinner and drinks nightly. 3411 W Cary St. 353-3411. \$\$\$

DOWNTOWN

3rd Street Diner American comfort food. Open 24 hours daily. 218 E Main St. 788-4750. \$

Capital Ale House Upscale tavern food served with international beer. Lunch and dinner daily. Sun brunch. 623 E Main St. 643-2537. \$\$

Comfort Country cooking in hip spot. Lunch Mon–Fri. Dinner Mon–Sat. 200 W Broad St. 780-0004. \$\$

Lemaire Southern specialties with a Virginia flair inside the Jefferson Hotel. 649-4644. \$\$\$

Perly’s Delicatessen and diner food; meat loaf, crab cakes, spaghetti, big breakfasts with vintage decor. Breakfast and lunch daily. 111 E Grace St. 649-2779. \$

Penny Lane Pub & Restaurant Bangers and mash, fish and chips, Beatles memorabilia. Closed Sun. 421 E Franklin St. 780-1682. \$\$

Tarrant’s Café Historic corner drugstore with wide menu of soups, sandwiches, salads, crab cakes, shrimp, salmon and desserts. Dinner nightly, Sunday brunch. 1 W Broad St. 225-0035. \$

Twenty-Seven American regional with Italian and French, monkfish and mussels to osso buco and pastas. Lunch Mon–Fri; dinner Mon–Sat. 27 W Broad St. 780-0086. \$\$

TJ’s Cozy atmosphere for cocktails or dining in the Jefferson Hotel. Food served till midnight daily. 788-8000. \$\$

THE FAN

821 Cafe Yummy vegetarian fare. 821 W Cary St. 649-1042. \$

Acacia Midtown Fresh, highest quality food, cooked with consideration with an emphasis on seafood and regional favorites. Mon–Sat dinner. 2601 W Cary St. 562.0138. \$\$\$

Akida Intimate sushi bar. Lunch Mon–Fri. Dinner Mon–Sun. 814 N Robinson St. 359-8036. \$\$

Avalon Restaurant & Bar Creative continental cuisine. Dinner daily. 2619 W Main St. 353-9709. \$\$

Balliceaux Hipster nouvelle dining in a designed setting. Crazy selection of mixed drinks. Lunch Tues- Fri, Dinner Tues–Sun. 203 N. Lombardy Street. 355-3088 (reservations suggested.) \$\$\$

Bamboo Cafe ‘20s style Fan hangout with a built-in crowd of regulars. Lunch and dinner daily. Brunch starts 11 am Sat, 10am Sun. 1 S Mulberry St. 353-1609. \$\$

Cous Cous Mediterranean and Moroccan fare and bar near VCU. Lunch weekdays, tapas and dinner nightly. 900 W Franklin St. 358-0868. \$–\$\$\$

deLux Dinner and lounge offers upscale diner food in a sophisticated atmosphere. 2229 W Main St. 353-2424. \$\$

Edo’s Squid Antipasti, garlic, seafood, garlic, pasta and garlic. Reservations recommended. Lunch and dinner daily. No lunch Sun. 411 N Harrison. 864-5488. \$\$

Elephant Thai Restaurant Lunch and dinner Mon–Sun. 1100 W Cary St. 355-3320 \$

Harrison St Coffeeshop Vegetarian and vegan food; coffees. 402 N Harrison St. 359-8060

Ipanema Café Cozy with hipsters and vegan food. Lunch Mon–Fri, dinner Mon–Sat. 917 W Grace St. 213-0170. \$

Joe’s Inn Famed for its mountainous baked spaghetti. Breakfast, lunch and dinner daily. 205 N Shields Ave. 355-2282. \$

Kuba Kuba Cuban bodega serving grilled sandwiches, Cuban coffee, three kinds of paella and other Latin specialties. Lunch and dinner daily. Sun brunch. 1601 Park Ave. 355-8817. \$

Panda Veg Healthy Asian cuisine. All-vegetarian menu. 935 W Grace St. 359-6688. \$

Piccola Pizzeria and Restaurant Open daily till midnight. 1100 W Main St at Harrison. 355-3111. \$

Sidewalk Café Quintessential Fan bar serving lunch and dinner daily. 2101 W Main St. 358-0645. \$

Star-Lite Dining and Lounge Traditional fare with patio. Lunch and dinner daily. 2600 W Main St. 254-2667. \$

Strawberry Street Café Established Fan spot with bathtub soup-and-salad bar, big menu. Lunch and dinner daily. Sat and Sun brunch. 421 N Strawberry St. 353-6860. \$\$

Sticky Rice Funky Japanese-American hybrid café with tater tots and ice-cold PBR. Lunch Mon–Fri. Dinner daily. 2232 W Main St. 358-7870. \$

Village Cafe Diversions for the young and old, rich & poor, wise & otherwise. At Harrison and Grace. Breakfast, lunch and dinner daily. 353-8204. \$



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SOUTHEASTERN COLLEGE ART CONFERENCE

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2010 SECAC/MACAA SCHEDULE AT A GLANCE

WEDNESDAY, OCTOBER 20

10:00am–5:00pm: Sponge: Other Pedagogies and the Phylum Porifera. Hope Ginsburg, Virginia Commonwealth University. 907 1/2 W Franklin St, 3rd floor.

2:30–3:30 pm: SECAC Executive Committee Meeting

2:30–3:30 pm: MACAA Executive Committee Meeting

4:00–7:00pm: SECAC Board Meeting

4:00–7:00pm: MACAA Board Meeting

6:00–7:30 pm: Early Registration Check-In

6:00–8:00 pm: Reception for “*Imaging South Africa: Collection Projects*” by Siemon Allen. VCU Anderson Gallery, 907 1/2 West Franklin Street

7:00–9:00 pm: Welcome Reception + Open House. VCUarts Fine Arts Building, 1000 West Broad Street.

THURSDAY, OCTOBER 21

7:30am: Registration Begins

8:00–9:30am: Session I

FATE: Busting Boundaries in Foundation Drawing. Empire Meeting Room. Chair: Marlene Lipinski, Columbia College Chicago.

“Picture Perfect.” Truth, falsity, and the Polemics of Image Making and Image Breaking in the Early Modern World. Flemish Meeting Room. Chairs: John R. Decker, Georgia State University and Todd Richardson, University of Memphis.

Curriculum Development Workshop: From Mission to Outcome. Dominion Meeting Room. Mary Stewart/Florida State University.

Art Education Forum VII-A: Policy, Administration, and Accreditation. Commonwealth Meeting Room. Chair: Bryna Bobick, University of Memphis.

Increasing the Efficacy of the Studio Art Class for Non-Majors. Coolidge Meeting Room. Chair: Joe Meiser, Bucknell University.

Modern/Medieval: Convergences in Scholarship. Harrison Meeting Room. Chairs: Lindsay Caplan and Saisha Grayson, The Graduate Center, CUNY.

Memories of a Fractured Nation: The Politics of Commemorating the American Civil War. Roosevelt Meeting Room. Chair: Evie Savidou-Terrono, Randolph-Macon College.

Popular Culture and Nineteenth-Century Art. McKinley Meeting Room. Chair: Peter L. Schmunk, Wofford College.

9:45–11:45am: Session II

Memory and Art: How Artists and Art Historians Remember, Session 1. Empire Meeting Room. Chair: Laura M. Amrhein, University of Arkansas at Little Rock.

Indigenous Art of the Americas, Part 1. Flemish Meeting Room. Chair: Dito Morales, University of Central Arkansas.

About Face: Investigating the Problematics of Portraiture. Dominion Meeting Room. Chair: Michelle Moseley-Christian, Virginia Tech.

Art Education Forum VII-B Research, Instruction, and Best Practices. Commonwealth Meeting Room. Chair: Mary Lou Hightower, University of South Carolina Upstate.

Beyond the Phallus: Representations of the Penis in Modern and Postmodern Culture. Coolidge Meeting Room. Chairs: Temma Balducci, Arkansas State University and Charissa Terranova, University of Texas at Dallas.

Gone But Not Forgotten: Recovering History in the 21st Century. Harrison Meeting Room. Chair: Gerard Brown, Temple University.

Biography, Psychology and Identity in Abstract Art. Roosevelt Meeting Room. Chair: Herbert R. Hartel, Jr., John Jay College of Criminal Justice, CUNY.

Patron-Viewer-Artist and the Art of the Ancient World. McKinley Meeting Room. Chairs: Rachel Foulk, Emory University and Anthony F. Mangieri, Savannah College of Art and Design-Atlanta.

12:00–1:30pm: Session III

Memory and Art: How Artists and Art Historians Remember, Session II. Empire Meeting Room. Chair: Jacek J. Kolasinski, Florida International University.

Indigenous Art of the Americas, Part 2. Flemish Meeting Room. Chair: Denise Smith, Savannah College of Art and Design.

About Face: Investigating the Problematics of Portraiture. Dominion Meeting Room. Chair: Andrew Hottle, Rowan University.

Art Education Policy Meeting. Commonwealth Meeting Room.

A Report from Sponge: Other Pedagogies and the Phylum Porifera. Harrison Meeting Room. Chair: Hope Ginsburg, Virginia Commonwealth University.

Information Session for 2011 Conference, Savannah GA. Coolidge Meeting Room. Savannah College of Art and Design.

SECAC European and Postwar and Contemporary Art Forum. Roosevelt Meeting Room. Chair: Victoria H.F. Scott, Virginia Commonwealth University.

1:45–3:15pm: Session IV

New Directions in British Art History. Empire Meeting Room. Chairs: Douglas Fordham, University of Virginia and Mitchell Merling, Virginia Museum of Fine Arts.

Making Nothing, Making Trouble: Dematerialization Yesterday and Today. Flemish Meeting Room. Chairs: Sharif Bey, Syracuse University and Kevin Mertens, Coastal Carolina Community College.

What Was I Thinking? Artists Explore Gray Matter. Dominion Meeting Room. Chair: Matt King, Virginia Commonwealth University.

Sculpture and the Televisual. Commonwealth Meeting Room. Chair: Hilary Harp, Arizona State University.

Reexamining Realism and Abstraction. Coolidge Meeting Room. Chair: Timothy Andrus, Virginia Commonwealth University.

Slow Looking. Harrison Meeting Room. Chair: Marnin Young, Yeshiva University.

Mary Magdalene Through the Ages. Roosevelt Meeting Room. Chair: Mindy Nancarrow, The University of Alabama.

Ephemeral Architecture. McKinley Meeting Room. Chair: Steve Arbury, Radford University.

3:30–5:30pm: Session V

Conversations with Contemporary Artists: Photography. Empire Meeting Room. Chair: Vesna Pavlovic, Vanderbilt University.

The Administration of Art: The Art of Administration. Flemish Meeting Room. Chairs: Virginia Derryberry, University of North Carolina at Asheville and Joe Seipel, Savannah College of Art and Design.

Crafting the 21st Millennium. Dominion Meeting Room. Chair: Robert F. Lyon, University of South Carolina.

“The Art of Assemblage” at 50. Commonwealth Meeting Room. Chair: Edward Powers, Queens College, CUNY.

Bloodlines: Portraying the American Animal. Coolidge Meeting Room. Chairs: Crawford Alexander Mann III, Rhode Island School of Design and Mary Peterson Zundo, University of Illinois at Urbana-Champaign.

Beyond Turf and Silo: Cultivating a New Foundation. Harrison Meeting Room. Chair: Maureen Garvin, Savannah College of Art and Design.

Reconstructing the Avant-Garde. Roosevelt Meeting Room. Chair: Christoph Klütsch, Savannah College of Art and Design.

Geographic Divide and Pedagogical Shift: A Re-examination of Wölfflinian Methodologies in Art History. McKinley Meeting Room. Chairs: Sarah Falls, New York School of Interior Design and Virginia Hall, Johns Hopkins University.

6:00–7:30pm: Pablo Helguera, Keynote Address. Jefferson Hotel Ballroom.

7:30–10pm: Member Show Reception. 1708 Gallery, 319 West Broad Street.

FRIDAY, OCTOBER 22

8:00–9:30am: Session I

FATE: Foundations in Art: Theory & Education, Open Session. Empire Meeting Room. Chair: Greg Skaggs, Troy University.

Image: The Very Form And Feature Of The Artist. Flemish Meeting Room. Chairs: Claire Black McCoy, Columbus State University and M. Kathryn Shields, Guilford College.

Mediating Architecture. Dominion Meeting Room. Chair: Katherine Smith, Agnes Scott College.

Research and Design: A Match Made in Heaven or Hell. Commonwealth Meeting Room. Chair: Alma Hoffmann, Harrington College of Design, Studio2n.

ATSAH: Giorgio Vasari’s Anniversary Celebration of 500 Years. Coolidge Meeting Room. Chair: Barbara Watts, Florida International University.

Thomas Kinkade in the Classroom. Harrison Meeting Room. Chair: Julia Alderson, Humboldt State University.

Approaches to Art History Education. Roosevelt Meeting Room. Chair: Rhonda L. Reymond, West Virginia University.

VRC: United We Stand: Forging Partnerships in Support of the Digital Classroom. McKinley Meeting Room. Chair: Jeannine Keefer, University of Richmond.

9:45–11:45am: Session II

Who Cares Who Sees? Empire Meeting Room. Chair: Todd Cronan, Emory University.

Paint Plus... Flemish Meeting Room. Chair: Reni Gower, Virginia Commonwealth University.

From Eve to Mary: Models and Anti-Models of Women in the Middle Ages. Dominion Meeting Room. Co-Chairs: Tessa Garton, College of Charleston and Peter Scott Brown, University of North Florida.

Collaborative Art: Teams, Communities, Networks. Commonwealth Meeting Room. Chairs: Nathaniel Hein, Delta State University and Jennifer Gonzales, Memphis College of Art.

Utopian Aspirations in Contemporary Art and Architecture. Coolidge Meeting Room. Chairs: Meredith Malone, Washington University in St. Louis and N. Elizabeth Schlatter, University of Richmond .

Synergy: The Collaboration Between Art and Science. Harrison Meeting Room. Chairs: Erika Osborne, West Virginia University and Keith D. Waddington, University of Miami.

Perspectives on Abstraction. Roosevelt Meeting Room. Chair: Joyce Bernstein Howell, Virginia Wesleyan College.

The Visual Arts in France after 1964? McKinley Meeting Room. Chairs: Catherine Dossin, Purdue University and Stéphanie Jeanjean, The Graduate Center, CUNY.

12:00pm–1:45pm: SECAC/MACAA Luncheon, SECAC Awards Presentation. Jefferson Hotel Ballroom. Advance registration required.

1:45–3:15: Session III

Unpacking Howard Singerman’s Art Subjects. Empire Meeting Room. Chair: Beauvais Lyons, University of Tennessee, Knoxville.

Beginning and End of Representation. Flemish Meeting Room. Chair Matthew Kolodziej, University of Akron.

The Good Ol’ Days: Understanding the Multiplicity of Artistic Re-Embracements of the Visual Past. Dominion Meeting Room. Chair: Ryan Hechler.

Understanding Art History Through Popular Culture. Commonwealth Meeting Room. Chair: Alison C. Fleming, Winston-Salem State University.

Architecture as Art: Duck or Decorated Shed? Coolidge Meeting Room. Chair: Alexis Gregory, Savannah College of Art and Design.

What Should the Art Criticism Course Be About in the 21st Century? Harrison Meeting Room. Chair: Rosemary C. Erpf, Savannah College of Art & Design.

Making Paper Perform. Roosevelt Meeting Room. Chair: Eve Faulkes, West Virginia University.

Beyond Ka-Blam! Teaching Comics in College. McKinley Meeting Room. Chair: John Lowe, Savannah College of Art and Design.

3:30–5:30pm: Session IV

Finding a Place in Contemporary Art. Empire Meeting Room. Chairs: Howard Risatti, Virginia Commonwealth University and Margaret Richardson, Marshall University.

Pecha Kucha. Flemish Meeting Room. Chair: Jason Guynes, University of South Alabama.



New and Innovative Projects in Graphic Design. Dominion Meeting Room. Chair: Gary A. Keown, Southeastern Louisiana University.

History of Photography: Documentary after Robert Frank. Commonwealth Meeting Room. Chair: Mark Miller Graham, Auburn University.

Contemporary Folk, Self-Taught, and Outsider Art. Coolidge Meeting Room. Chairs: Carol Crown, University of Memphis and Lee Kogan, American Folk Art Museum.

Environmental Shifts: Nature as Unnatural Phenomena: Creative Manifestations and Transformations in Contemporary Art Between 2008 and 2010. Harrison Meeting Room. Chair: Moira Marti Geoffrion, University of Arizona.

Righting the Writing Component of the Art History Survey. Roosevelt Meeting Room. Chair: Cynthia Kristan-Graham, Auburn University.

Drawing: Beyond Formal Approaches. McKinley Meeting Room. Chair: Chris Kienke, Savannah College of Art and Design.

6:00–8:30pm: Virginia Museum of Fine Arts Reception. 200 N Boulevard, Marble Hall. *Courtesy shuttle available.*

8:00–10:00pm: InLight Richmond Opening. Shockoe Slip. *Courtesy shuttle available.*

SATURDAY, OCTOBER 23

7:00–8:00am: SECAC Members Meeting. Flemish Meeting Room.

7:00–8:00am: MACAA Members Meeting. Upper Brandon Meeting Room.

8:00–9:30 am: Session I

Evaluating Contemporary Exhibition Records for Promotion and Tenure. Empire Meeting Room. Chairs: Michael Aurbach, Vanderbilt University and John Douglas Powers, University of Alabama at Birmingham.

Igniting Ecstasy: The Uncharted Quest to Resurrect the Sublime in Contemporary Art. Flemish Meeting Room. Chair: Sarah Lippert, Louisiana State University Shreveport.

Tough Times/Tough Choices: Case Studies of Institutional Galleries and Museums. Dominion Meeting Room. Chairs: Vicky A. Clark, Clarion University and Jody B. Cutler, Independent Scholar.

Blackboard or Blackbeard? Commonwealth Meeting Room. Chair: Mary Jo Titus, Lake Region State College.

Designing the Future: Building a Paradigm for a Sustainable Design Practice. Coolidge Meeting Room. Chair: Mark DeYoung, Austin Peay State University.

The Renaissance of the Pilgrimage. Harrison Meeting Room. Chair: Martina A. Pflieger Hesser, Mesa College.

Technology in Graduate Education: Past, Practice, and Speculation. Roosevelt Meeting Room. Chair: R. Eric McMaster, Virginia Commonwealth University.

From the Inside Out: Meaningful Approaches to Critical Thinking in Studio Art Curricula. McKinley Meeting Room. Chairs: Karen Bondarchuk and Cat Crotchett, Western Michigan University.

9:30–11:00am: “Intellectual Curiosities” an Architectural Walking Tour of Richmond. *Begin at the Jefferson Hotel. Meet outside under the awning at main entrance on 2nd floor.* Free, but advance registration required.

9:45–11:45am: Session II

Art in the Culture of Continuous Spectacle. Empire Meeting Room. Chair: Margy Rich, Savannah College of Art and Design.

Women and War: Themes of Victory, Violence, Peace and Reconciliation Part I. Flemish Meeting Room. Chair: Debra Murphy, University of North Florida.

In Memory of Carol Purtle: Topics on Fifteenth Century Art. Dominion Meeting Room. Chair: Vida J. Hull, East Tennessee State University.

Undergraduate Open Research Session I. Commonwealth Meeting Room. Chair: Jane Brown, University of Arkansas at Little Rock.

Representing History by Other Means in the Long Nineteenth Century. Coolidge Meeting Room. Chair: Meredith Davis, Ramapo College of New Jersey.

The Indecisive Moment: Photography in the Age of Banality. Harrison Meeting Room. Chair: Liz Murphy Thomas, Lincoln Memorial University.

Interdisciplinary Design Education for the New Creative Economy. Roosevelt Meeting Room. Chair: Ashley John Pigford, University of Delaware.

All That Was Old Is New Again: The Revival of Alternative Photographic Processes. McKinley Meeting Room. Chairs: Kris Belden-Adams, Kansas City Art Institute and Amelia Ishmael, School of the Art Institute of Chicago.

12:00–1:30pm: Session III

Women and War: Themes of Victory, Violence, Peace and Reconciliation Part II. Flemish Meeting Room. Chair: Helen Langa, American University.

Slight of Mind: The Magnetic Convergence of Science and Magic in the Modern Era. Dominion Meeting Room. Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania.

Undergraduate Open Research Session II. Commonwealth Meeting Room. Chair: Elise L. Smith, Millsaps College.

Technically Speaking. Coolidge Meeting Room. Chairs: John Richardson, Wayne State University and Mike Bogdan, Wayne State University.

Travelers in Virtual Worlds. McKinley Meeting Room. Chairs: Peter Baldes Virginia Commonwealth University, Charles Westfall University of Georgia.

12:30–3:30pm: Technical Demonstrations. FREE. VCU Fine Arts Building, 1000 W. Broad Street. *The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.*

A Digital Demonstration of Three Dimensions! – 3D Printing, Scanning and Software R. Eric McMaster. VCU Fine Arts Building, room 101.

CNC / XYZ Miriam Ellen Ewers. VCU Fine Arts Building, room 112.

Clay Demo: à la a giant collaboration VCU Fine Arts Building, room 230.

“Optical Allusions” VCU Fine Arts Building, room 222.

Paint Plus... Organized by Reni Gower. VCU Fine Arts Building, rooms 330 and 332.

Is it Magic? No it’s Lasers Jill Zevenbergen. VCU Fine Arts Building, Center For Digital Print Media, Room 342.

Intaglio Inverse Reverse: or Returning to the Orientation of Drawing Through Aquatint Reversal Catherine Brooks. VCU Fine Arts Building, Intaglio Studio, room 340.

1:00–3:00pm: Museum of the Confederacy and the White House of the Confederacy. 1201 E. Clay Street. Self guided tour of the museum, and guided tour of the White House. *Courtesy shuttle available.*

1:45–3:15pm: Session IV

Minor Artists of the Italian Renaissance. Dominion Meeting Room. Chair: Norman Land, University of Missouri-Columbia.

Replacing the art in Public art with a Capital A. Commonwealth Meeting Room. Chair: Jim Hirschfield, University of North Carolina at Chapel Hill.

The Art of Teaching Through Critique. Coolidge Meeting Room. Chair: Jane Hesser, Rhode Island School of Design.

MFA Studio: Current Research and Practice. Harrison Meeting Room. Chair: Amy Feger, University of Alabama.

Teaching With Web 2.0 Tools: Strategies, Problems and Possibilities. Roosevelt Meeting Room. Chairs: Paul Karabinis and Christopher W. Luhar-Trice, University of North Florida.

Teaching History of Graphic Design: A Bore or a Blast? McKinley Meeting Room. Chair: Sharokin Betgevargiz, Savannah College of Art and Design.

2:00–3:00pm: Eclectic Electric (Museum of Appliances). 823 West Broad Street. Free, but advance registration required. *10–15 minute walk from Jefferson Hotel and across the street from VCU Fine Arts Building. Directly adjacent to the VCU dorms.*

3:30–5:00pm: FEATURED SESSION: Quest and Spectacle: Carnival Elements in American Art Grace Street Theater, 930–934 W. Grace St. Hosted by Gregory Volk. *This venue is a 10–15 minute walk from the Jefferson Hotel and a 3-minute walk from the VCU Fine Arts Building.*

3:30–5:30: Session V

Visual Artists in the Time of Conflict. Dominion Meeting Room. Chair: Christopher Olszewski, Jackson State University.

Pattern and Decoration from the Rococo to the Present. Commonwealth Meeting Room. Chairs: Ruth Bolduan, Commonwealth University and Vittorio Colaizzi, Winona State University.

Art and Consumption. Coolidge Meeting Room. Chairs: Rachel Snow, University of South Carolina Upstate and Emily Pugh, Center for the Advanced Study of the Visual Arts.

Beyond the Art/Craft Divide: Rethinking Ceramics History. Harrison Meeting Room. Chair: Bibiana Obler, George Washington University.

Collaborative Ethnography in Art and Design. Roosevelt Meeting Room. Chairs: Susan Falls, Savannah College of Art and Design and Jessica Smith, Savannah College of Art and Design.



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- 2 **VCU ANDERSON GALLERY** • 907 1/2 W FRANKLIN ST
- 3 **GRACE STREET THEATRE** • 934 W GRACE ST
- 4 **JEFFERSON HOTEL** • 101 WEST FRANKLIN STREET
- 5 **1708 GALLERY** • 319 W BROAD STREET
- 6 **ECLECTIC ELECTRIC** • 823 W BROAD STREET





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