NEXUS: FROM HANDMADE TO HIGH TECH

SECAC 2014
OCTOBER 8-11 | SARASOTA, FLORIDA
From Etsy to Apple, letterpress to Wordpress, Guttenberg to Adobe, Patrick Dougherty to James Turrell, handmade and high-tech influences weave a rich tapestry of creative possibilities across disciplines. SECAC 2014 explores this spectrum, while compelling us to think about how the intersection of the human hand and technology informs contemporary art and design. NEXUS: Handmade to High Tech provides a springboard for vibrant exchange across disciplines and media, and promises to foster innovation, ignite the imagination, and shape artistic practice and curriculum for years to come.
1:00-3:00 pm  
Executive Committee Meeting  
Hyatt: Boardroom, lower lobby level

4:00-7:00 pm  
SECAC Board of Directors Meeting  
Hyatt: The Keys, lower lobby level

7:00-9:00 pm  
Welcome Reception  
Hyatt: Poolside/Palm Terrace, lower lobby level

7:00-9:00 pm  
Registration and Online registration pick up  
Hyatt: Ballroom North Pre-function Area, convention center
## Thursday, October 9th

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

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<tr>
<th>Time</th>
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<tr>
<td>1:15-3:15 pm</td>
<td><strong>Writing Art History: Past, Present, and Future</strong>&lt;br&gt;Chair: Cindy Persinger, California University of Pennsylvania</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<tr>
<td>1:15-3:15 pm</td>
<td><strong>Sacred Spaces in Pre-Columbian Art</strong>&lt;br&gt;Chair: Laura Amrhein, University of Arkansas at Little Rock</td>
<td>Hyatt: Salon D, convention center</td>
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<tr>
<td>1:15-3:15 pm</td>
<td><strong>Examining Photography’s Golden Age(s): Mentors, Inspiration, and Anticipating the Future</strong>&lt;br&gt;Chair: James Swensen, Brigham Young University; Co-Chair: Paula McNeil, Valdosta State University</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td>1:15-3:15 pm</td>
<td><strong>When Art Meets Science</strong>&lt;br&gt;Chair: Bonnie Kutbay, Mansfield University of Pennsylvania</td>
<td>Hyatt: Salon E, convention center</td>
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<td>1:15-3:15 pm</td>
<td><strong>The Narrative in Modern and Contemporary Art</strong>&lt;br&gt;Chair: Roja Najafi, University of Texas at Austin; Co-Chair: Robin Williams, University of Texas at Austin</td>
<td>Hyatt: Salon F, convention center</td>
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<tr>
<td>1:15-3:15 pm</td>
<td><strong>Book Arts: A Gathering of Technologies Ancient and Modern</strong>&lt;br&gt;Chair: Charlotte Wegrzynowski, University of Alabama</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>1:15-3:15 pm</td>
<td><strong>The Artist’s Visual Vocabulary: Development, Formation, and Use</strong>&lt;br&gt;Chair: Jason Swift, Plymouth State University</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>1:15-3:15 pm</td>
<td><strong>Digital Technologies for an Analog Praxis</strong>&lt;br&gt;Chair: Markus Vogl, University of Akron; Co-Chair: Margarita Benitez, Kent State University</td>
<td>Hyatt: Salon A, convention center</td>
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<td>1:15-3:15 pm</td>
<td><strong>Obsession: A Love Affair with Typography, Words, and Things</strong>&lt;br&gt;Chair: Dana Ezzell Gay, Meredith College</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>1:15-3:15 pm</td>
<td><strong>The Renaissance in the 19th Century</strong>&lt;br&gt;Chair: Carolyn Porter Phinizy, Virginia Commonwealth University</td>
<td>Hyatt: Salon B, convention center</td>
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<td>1:15-3:15 pm</td>
<td><strong>Tradition + Tech: Developing Foundations Curriculum for Tomorrow’s Artists</strong>&lt;br&gt;Co-Chairs: Amanda Hood, East Tennessee State University; Megan Levac, Georgia Perimeter College</td>
<td>Hyatt: Salon C, convention center</td>
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<td>3:30-5:30 pm</td>
<td><strong>Approaches to the Study of Latino Art</strong>&lt;br&gt;Chair: Ilenia Colon Mendoza, University of Central Florida; Co-Chair: Wanda Raimundi-Ortiz, University of Central Florida</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>3:30-5:30 pm</td>
<td><strong>Pop’s Abstract Expressionism</strong>&lt;br&gt;Chair: James Boyles, North Carolina State University</td>
<td>Hyatt: Salon D, convention center</td>
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<td>3:30-5:30 pm</td>
<td><strong>Open Session: Women Artists: Blurring Boundaries</strong>&lt;br&gt;Chair: Kelsey Frady, University of Missouri</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td>3:30-5:30 pm</td>
<td><strong>Regarding Feminist Art</strong>&lt;br&gt;Chair: Anja Foerschner, Getty Research Institute</td>
<td>Hyatt: Salon F, convention center</td>
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<td>3:30-5:30 pm</td>
<td><strong>Gender and Modernity: American Women Artists, 1865-1945</strong>&lt;br&gt;Chair: Betsy Fahlman, Arizona State University</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>3:30-5:30 pm</td>
<td><strong>Dust to Dust</strong>&lt;br&gt;Chair: Tiffany Johnson-Bidler, Saint Mary’s College; Co-Chair: Elizabeth Carlson, Lawrence University</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>3:30-5:30 pm</td>
<td><strong>Digital Nexus: Visual and Digital Poetry</strong>&lt;br&gt;Chair: Alison Watkins, Ringling College of Art + Design</td>
<td>Hyatt: Salon A, convention center</td>
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<td>3:30-5:30 pm</td>
<td><strong>The Bauhaus and the New Typography</strong>&lt;br&gt;Chair: Richard Doubleday, Louisiana State University</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>3:30-5:30 pm</td>
<td><strong>Visual Imagery and Abortion</strong>&lt;br&gt;Chair: Carolyn Watson, Furman University</td>
<td>Hyatt: Salon B, convention center</td>
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<td>3:30-5:30 pm</td>
<td><strong>Essentialism Revisited: Do Ethnicity, Sexual Identity, and/or Gender Proscribe Creating, Experiencing, and Interpreting the Visual Arts?</strong>&lt;br&gt;Chair: Claire Orenduff-Bartos, Valdosta State University; Co-Chair: Lai Orenduff, Valdosta State University</td>
<td>Hyatt: Salon C, convention center</td>
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<tr>
<td>6:00-7:30 pm</td>
<td><strong>SECAC 2014 Juried Exhibition reception</strong></td>
<td>Sarasota Art Center 707 N Tamiami Trail, Sarasota, FL 34236</td>
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<td>8:00-9:00 pm</td>
<td><strong>Keynote Address by Brandon Oldenburg</strong></td>
<td>Hyatt Convention Center Ballroom</td>
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<td>8:00-9:30 am</td>
<td>Contemporary Art Open Session&lt;br&gt;Chair: Preston Thayer, Augustana College</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>The Hand and the Machine: Tensions in Interwar Design&lt;br&gt;Chair: Toby Norris, Assumption College; Co-Chair: Rachael Barron-Duncan, Central Michigan University</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Affective Re-Visions: The Archive in Modern and Contemporary Art&lt;br&gt;Chair: Helena Shaskevich, The Graduate Center, CUNY; Co-Chair: Rachel Boate, New York University</td>
<td>Hyatt: Siesta Key, main lobby level</td>
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<td>Art Education Forum: Policy, Administration, and Accreditation&lt;br&gt;Chair: Bryna Bobick, University of Memphis; Co-Chair: Thomas Brewer, University of Central Florida</td>
<td>Hyatt: Casey Key, main lobby</td>
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<td>Renaissance and Baroque Art Open Session&lt;br&gt;Chair: Barbara Watts, Florida International University</td>
<td>Hyatt: Salon E, convention center</td>
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<td>Rethinking Art Collecting Motives and Mores&lt;br&gt;Chair: Leanne Zalewski, Randolph College</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Dust to Dirt: The Role of Filth in Art&lt;br&gt;Chair: Susan Baker, University of Houston-Downtown; Co-Chair: Valerie Hedquist, University of Montana</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America&lt;br&gt;Chair: Paula Wisotzki, Loyola University Chicago</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Innovative Typography Projects&lt;br&gt;Chair: Scott Fisk, Samford University</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>From Caves until Conquest: Art of the Ancient Americas&lt;br&gt;Chair: Paula Winn, John Tyler Community College; Co-Chair: Yumi Park, Jackson State University</td>
<td>Hyatt: Salon B, convention center</td>
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<td>Photomontage: From Early Photography to Digital Media&lt;br&gt;Chair: Lindsay Heffernan, Westport Arts Center</td>
<td>Hyatt: Salon C, convention center</td>
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<td>9:45-11:45 am</td>
<td>In Cahoots: Collaborative and Interdisciplinary Projects&lt;br&gt;Chair: Jenny Hager, University of North Florida</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology&lt;br&gt;Chair: Ann Albritton, Ringling College of Art + Design; Co-Chair: Bernice Jones, Independent Scholar</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Porous Borders: The Changing Face of Contemporary Drawing&lt;br&gt;Chair: Pete Schulte, University of Alabama; Co-Chair: Travis Head, Virginia Tech</td>
<td>Hyatt: Casey Key, main lobby level</td>
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<td>American Art Open Session 1: New Directions in American Landscape Painting&lt;br&gt;Chair: Barbaranne Liakos, Northern Virginia Community College</td>
<td>Hyatt: Salon E, convention center</td>
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<td>Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art&lt;br&gt;Chair: Victor Martinez, University of North Carolina at Chapel Hill</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Graham and Beyond Session 2: Classical Modern Dance and the Visual Arts in America&lt;br&gt;Chair: Janet Snyder, West Virginia University</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Installation Art: Fine Arts, Digital Media, or Social Issues Art?&lt;br&gt;Chair: Kyra Belan, Broward College</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Is Graphic Design Fine Art? Does it Matter?&lt;br&gt;Chair: Kevin Cates, University of Arkansas at Little Rock</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>Whence Come We, What Are We, Whither Are We Going?: SECAC’s Seventieth Meeting Part 1&lt;br&gt;Chair: William Levin, Centre College</td>
<td>Hyatt: Salon B, convention center</td>
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<td>Debunking Dogma: The Collaboration of Painting and Photography&lt;br&gt;Chair: Harry Boone, Georgia Gwinnett College</td>
<td>Hyatt: Salon C, convention center</td>
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<td>11:45-1:15 pm</td>
<td>Lunch on your own</td>
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<td>1:15-3:15 pm</td>
<td>From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech?</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>Merging Media: Hybrid Practices in the Studio</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Re-Inventing Memory</td>
<td>Hyatt: Siesta Key, main lobby level</td>
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<td>From Plate to Pixel and Beyond: Contemporary Photography Today</td>
<td>Hyatt: Casey Key, main lobby level</td>
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<td>American Art Open Session 2: Portraying Politics in American Art</td>
<td>Hyatt: Salon E, convention center</td>
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<td>The Mindful Designer</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Art Education Forum: Intersections between Contemporary Art, Technology, and Pedagogy</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>The Nexus of Animals and Humans: Space, Experience, Representation</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Multiple Narratives in Visual Form</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>Whence Come We, What Are We, Whither Are We Going?: SECAC’s Seventieth Meeting Part 2</td>
<td>Hyatt: Salon B, convention center</td>
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<td>The Material Body</td>
<td>Hyatt: Salon C, convention center</td>
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<td>3:30-5:30 pm</td>
<td>Artworks + Networks: Materializing Connectivity in Art Historical Research</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>The Studio-Art Doctorate</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Art Museums in Florida: Exploring Their Histories, Patronage, and Collections</td>
<td>Hyatt: Siesta Key, main lobby level</td>
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<td>Mediating Latin America</td>
<td>Hyatt: Casey Key, main lobby level</td>
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<td>American Art Open Session 3: American Art and Cultural Experience</td>
<td>Hyatt: Salon E, convention center</td>
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<td>What’s All the Hype about Hand Drawn Type?</td>
<td>Hyatt: Salon F, convention center</td>
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<td>The State of the State of the Object</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Raiders of the Lost Art: Issues of Looting in Visual Culture</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>Heated Exchange</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Educating the Disciplined Designer</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>Commerce and the Photographic Image</td>
<td>Hyatt: Salon B, convention center</td>
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<td>New Teaching Strategies for the Millennial Generation</td>
<td>Hyatt: Salon C, convention center</td>
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<tr>
<td>5:30 pm</td>
<td>Optional visit to see James Turrell's Joseph's Coat at Sunset</td>
<td>Ringling Museum of Art</td>
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<td>8:00-9:00 am</td>
<td>SECAC Member Breakfast</td>
<td>Hyatt: Salon A &amp; Salon B</td>
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<td>Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age</td>
<td>Ringling College Campus: ACCTR 207</td>
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<td>Chair: Beverly West Leach, Troy University</td>
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<td>Deep and Wide: Preparing Designers for the Near Future</td>
<td>Ringling College Campus: ACCTR 413</td>
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<td>Chair: Jerry Johnson, Troy University</td>
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<td>Digital Embodiment: New Media and Materiality in the Visual Arts</td>
<td>Ringling College Campus: ACCTR 208</td>
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<td>Chair: Laura Fletcher, University of Houston</td>
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<td>FATE Open Session - The Quick and the Dead: Collected Contemporary Content</td>
<td>Ringling College Campus: ACCTR 209</td>
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<td>Chair: Brent Dedas, Western Kentucky University</td>
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<tr>
<td>9:30-11:30 am</td>
<td>Rethinking Abstraction</td>
<td>Ringling College Campus: ACCTR 215</td>
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<td>Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts</td>
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<td>REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education</td>
<td>Ringling College Campus: ACCTR 214</td>
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<td>Chair: Michelle Tillander, University of Florida</td>
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<td>Wicked Women in Art</td>
<td>Ringling College Campus: ACCTR 218</td>
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<td>Chair: Vida Hull, East Tennessee State University</td>
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<td>The Veil, the Mask, and the Mirror Session 1: The Hidden and the Revealed in Art</td>
<td>Ringling College Campus: ACCTR 120</td>
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<tr>
<td></td>
<td>Chair: Ruth Bolduan, Virginia Commonwealth University</td>
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<tr>
<td></td>
<td>Affiliate Session (AHPT): Open Session on Pedagogy and Technology in the Art History Classroom</td>
<td>Ringling College Campus: ACCTR 102</td>
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<tr>
<td></td>
<td>Chair: Marjorie Och, University of Mary Washington</td>
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</tr>
<tr>
<td>11:45-1:15 pm</td>
<td>Awards Luncheon</td>
<td>Ringling College of Art + Design, Diane Roskamp Exhibition Hall</td>
</tr>
<tr>
<td>1:30-3:30 pm</td>
<td>Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art</td>
<td>Ringling College Campus: ACCTR 207</td>
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<tr>
<td></td>
<td>Chair: Betty Crouther, University of Mississippi</td>
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<tr>
<td></td>
<td>Typographic Methods: Analog to Digital</td>
<td>Ringling College Campus: ACCTR 413</td>
</tr>
<tr>
<td></td>
<td>Chair: Meaghan Dee, Virginia Tech; Co-Chair: Cassie Hester, Mississippi State University</td>
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<tr>
<td></td>
<td>Transformative Power of the Arts: Building Connections within the Community-Panel Discussion</td>
<td>Ringling College Campus: ACCTR 208</td>
</tr>
<tr>
<td></td>
<td>Chair: Wendy Dickinson, Ringling College of Art + Design; Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance</td>
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<tr>
<td></td>
<td>SECAC des Refusés</td>
<td>Ringling College Campus: ACCTR 209</td>
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<tr>
<td></td>
<td>Chair: Emily Newman, Texas A&amp;M University-Commerce; Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY</td>
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<td></td>
<td>Motion-Studio Art</td>
<td>Ringling College Campus: ACCTR 214</td>
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<tr>
<td></td>
<td>Chair: Nichola Kinch, Temple University; Co-Chair: Wendy DeStChene, Auburn University</td>
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<tr>
<td></td>
<td>Forging Art Historical Connections in Egyptology</td>
<td>Ringling College Campus: ACCTR 218</td>
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<tr>
<td></td>
<td>Chair: Rachel Kreiter, Emory University</td>
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<tr>
<td></td>
<td>The Veil, The Mask, and The Mirror Session 2</td>
<td>Ringling College Campus: ACCTR 120</td>
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<tr>
<td></td>
<td>Chair: Anne Greeley, Indiana Wesley University</td>
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</tbody>
</table>

All sessions will be held at Ringling College of Art + Design; shuttle service provided between the Hyatt and campus.
SATURDAY, OCTOBER 11TH

3:45-5:15 pm

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

WORKSHOPS
Sign-up during registration process only
All workshops take place on Saturday at the Ringling College campus

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Facilitator/Instructor</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-11:30 am</td>
<td>Creativity Enhancement Workshop using Hypnosis</td>
<td>Kimble Bromley, North Dakota State University</td>
<td>ACACTR 407</td>
</tr>
<tr>
<td>1:30-3:30 pm</td>
<td>International Studies Roundtable</td>
<td>Amy Pettingill and Ann Albright, Ringling College of Art + Design</td>
<td>ACACTR 102</td>
</tr>
<tr>
<td>3:45-5:15 pm</td>
<td>Graphic Design Undergraduate Session</td>
<td>Brooke Scherer, University of Tampa</td>
<td>ACACTR 413</td>
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</tbody>
</table>

MENTORING OPPORTUNITIES

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>1:30-3:00 pm</td>
<td>Mentoring</td>
<td>Hyatt Library</td>
</tr>
<tr>
<td>Friday</td>
<td>8:00-9:30 pm</td>
<td>Mentoring</td>
<td>Hyatt Library</td>
</tr>
<tr>
<td>Saturday</td>
<td>1:45-3:15 pm</td>
<td>Mentoring</td>
<td>Ringling College Brickman Cafe</td>
</tr>
</tbody>
</table>
RINGLING COLLEGE OF ART + DESIGN CAMPUS MAP

1. ACADEMIC CENTER (ACACTR)
2. BRICKMAN CAFE
3. ROSKAMP 104
4. CHRIST-JANER GALLERY
5. SELBY GALLERY
6. DIANE ROSKAMP EXHIBITION HALL
7. MADEBY GALLERY
Ringling College of Art and Design is honored to host you, and we welcome you to the beautiful city of Sarasota! Ringling College is a private, not-for-profit, fully accredited college offering the Bachelor's degree in 11 disciplines: Advertising Design, Business of Art & Design, Computer Animation, Digital Filmmaking, Fine Arts, Game Art & Design, Graphic Design, Illustration, Interior Design, Motion Design, and Photography & Digital Imaging.

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

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

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

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

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

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

Jeff Schwartz
Chair, 2014 SECAC Conference
Department Head of Illustration,
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Representative: Brent Dedas, studio@brentdedas.com

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MACAA, Mid-America College Art Association
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Published on behalf of the American Institute for Conservation (AIC)
Volume 54 (2015), 4 issues per year
www.maneyonline.com/jac

The *Journal of the American Institute for Conservation* (JAIC) is the primary vehicle of the American Institute for the Conservation of Historic and Artistic Works (AIC) for the publication of peer-reviewed technical studies, research papers, treatment case studies and ethics and standards discussions relating to the broad field of conservation and preservation of historic and cultural works.

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Volume 10 (2015), 2 issues per year
www.maneyonline.com/msi

*Museums & Social Issues* focuses on the interaction between compelling social issues and the way that museums respond to, influence, or become engaged with them. The journal responds to dynamic and contemporary topics such as race, immigration, health care, democratic process, and representation.

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October 9-12, 2014
Welcome SECAC Attendees!

Join us for an exciting four day celebration of Sarasota’s world renowned mid-century architecture

7 Tours... walking, bus, boat and trolley
9 Presentations... interviews, panels, keynote
5 Parties... Sarasota Yacht Club, Sanderling Beach Club, MOD Jazz Club, Ca’ d’Zan
37 AIA Florida CE LUs

It all adds up to an amazing October weekend!

Be inspired by an array of presentations from prominent and very cool architects, designers, authors and critics including Carl Abbott, Alastair Gordon, Raymond Jungles and Tim Selbert. Don’t miss the keynote at Ringling College of Art + Design by Lawrence Scarpa, Brooks + Scarpa, 2014 Smithsonian Cooper-Hewitt National Design Award Winner. Explore Sarasota with guided trolley, boat and walking tours. Party on the bay, at the beach and downtown at SarasotaMOD!

SarasotaMODWeekend is presented by the Sarasota Architectural Foundation (SAF), 943.364.2999, www.saforg.org

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

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

Location: Sarasota Art Center, Thursday, 6-7:30 pm
707 N. Tamiami Trail
Brandon Oldenburg is an award-winning illustrator, designer, sculptor, and film director. He earned his BFA in Illustration in 1995 from Ringling College of Art and Design, where he was honored as the 2010 Distinguished Alumni of the Year and serves on the Board of Trustees. Oldenburg co-founded Moonbot Studios in Shreveport, Louisiana and co-directed the studio’s Academy Award® winning film, The Fantastic Flying Books of Mr. Morris Lessmore. His most recent project at the studio is a film and game experience for Chipotle Mexican Grill called “The Scarecrow,” which he co-directed with Limbert Fabian.

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

Location:
Hyatt Convention Center North Ballroom
Thursday, 8-9:00 pm
Sponsored by Visit Sarasota
THURSDAY, 8:00-9:30 AM
Stop. Collaborate & Listen?
Chair: Valerie Powell, Sam Houston State University
Hyatt: Longboat Key/Lido Key: main lobby level
Dylan Collins, West Virginia University. Woven Together: Carol Hummel’s “Morgantown Tree” Installation
Heather Hertel, Slippery Rock University of Pennsylvania. How Do We Learn?
Guen Montgomery, University of Illinois at Urbana-Champaign. Collaboration’s Back With A Brand New Edition... Of Prints

Open Session: Collaboration (Big Ideas)
Chair: Naomi Falk, St. Lawrence University
Hyatt: Salon D, convention center
Naomi Falk, St. Lawrence University. Work With Me, Here: A Collaborative Conversation
Valerie Zimany, Clemson University. Coaction / Collection: Valerie Zimany & Daniel Bare
Caitlin Play, Florida State University. Commemoration and Declaration: Deciphering the Jason
Ruth Stanford, Georgia State University. Art Censorship: Lessons from A Walk in the Valley

Queer Visualities in the Later Twentieth Century: Breaking Open the Heteronormative Canon
Chair: Helen Langa, American University
Hyatt: Siesta Key/Cassey Key, main lobby level
Travis Nygard, Ripon College. Can we Understand the Sexuality of Andy Warhol’s Alexander the Great?: Historical Fiction as Primary Documentation
Tracy Spencer-Stonestreet, Hampton University. Semiotics of a Flag: Jonathan Horowitz and the Queering of Jasper Johns
Lexi Johnson, Stanford University. Stripping it Bare: Felix Gonzalez-Torres “Untitled,” 1991

Thinking Outside the Book: Incorporating Digital Resources and Technologies in the 21st-Century Classroom
Chair: Heather F. Sharpe, West Chester University of Pennsylvania
Hyatt: Salon É, convention center
Heather F. Sharpe, West Chester University of Pennsylvania. Tossing the Textbook: Utilizing Digital Resources for a Survey Course on Greek and Roman Art History
Virginia da Costa, West Chester University of Pennsylvania. Social Media and Pinterest: Engaging Students in Art History Research

Conceptions of Reality: Prints in Nineteenth-Century Europe
Chair: Katherine Inge, University of Arizona
Co-Chair: Courtney Acampora, University of Arizona
Hyatt: Salon F, convention center
Katherine Inge, University of Arizona. Angelaic Kauflmann and Queen Charlotte: the Beneficial Business Relationship Seen Through a Print
Andrew Shelton, Ohio State University. Lithographic Constructions of Bourgeois Reality in Romantic-Era Paris
Jennifer Pride, Florida State University. Mediating Cultural Trauma through Caricatures in 19th-century Paris

Contemporary Folk, Self-Taught and Outsider Art
Chair: Lee Kogan, Independent Scholar
Hyatt: Tropic B, main lobby level
Lee Kogan, Independent Scholar. Purvis Young, 1943-2010

Chair: Mary Murray, Munson-Williams-Proctor Arts Institute
Co-Chair: Margaret Farr, Art Institute of Chicago
Hyatt: Tropic A, main lobby level
Alexis Boylan, University of Connecticut. Everyone is a Curator: Crowdsourcing the Exhibition
Margaret F. Farr, Art institute of Chicago. Reaching In, Reaching Out: Dialogical Discovery in Curatorial-Education Collaborations

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

Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science
Chair: Deborah Shmeler, University of Tennessee, Knoxville
Hyatt: Salon A, convention center
Jack Os, University of New Mexico. Art-Science is a Conceptual Blend: Quantifying the Proportion of Art to Science in a Work
John Nash, University of Kentucky. When Human-Centered Design Changes the Urban School Day: What Are the Critical Incidents?
Kofi Opoku, West Virginia University. The Role of Technology in Designing for Social Change

Open Session: Memory
Chair: Lisa Alemiik, Georgia Perimeter College
Hyatt: Boardroom, lower lobby level
Jason John, University of North Florida. Maybe it is Time for Less
Lisa Alemiik, Georgia Perimeter College. Fabricating Memory and Solace
Thomas Koole, Piedmont Technical College. Memory is Everything

Is This Desire? Women Depicting Women
Chair: Mira Gerard, East Tennessee State University
Hyatt: Salon B, convention center
Rebecca Morgan, Independent Artist. Scene and be Seen: Navigating the Art World as a Figurative, Dianistic Artist
Jessica Wohl, Sewanee: The University of the South. Poses and Postures: The Face, the Body, and the Mainstream Media
Betti Pettinari, Salem College. Re-informing the Art Canon: Inclusion of Art She-roes
Mira Gerard, East Tennessee State University. Teardrop on the Fire: The Speaking Mirror

Flowe as a Feminine Trope
Chair: Stacy Bloom Rexrode, Alaman Community College
Hyatt: Salon C, convention center
Boris Zakic, Professor of Art, Georgetown College. Grand Gesture: Allelogies of Love
Amanda Wagstaff, University of North Carolina at Greensboro. Flowers and Independent Women
Stacy Bloom Rexrode, Alaman Community College. Flower as a Feminine Trope

THURSDAY, 9:45-11:45 AM

GREAT BIG IDEAS, little tiny budgets
Chair: Wanda Sullivan, Spring Hill College
Hyatt: Salon B, convention center
Hanna Jubran, East Carolina University. The Funding is out There Seek It
Jim Benedict, Jacksonville University. Balancing on a Shoestring
Wanda Sullivan, Spring Hill College. Creative Financing: Visiting Artists Program on a Dime…..Literally?

Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring Modern Architecture
Chair: Christopher Wilson, Ringling College of Art + Design
Hyatt: Salon F, convention center
Mark Hultber, Independent Preservation Architect. Rehabilitation of the Modernist Richmond Civic Center, Richmond, California
Maria Gindhart, Georgia State University. Renovating Charles Lutesron’s Parc Zoologique de Paris
Yelena McLane, Florida State University. Conventionalized Nature and Decay: Reinvigorating Wright’s Spring House
Amy Bowman-McElhone, Florida State University. Memory-Place and the Unintentional Monument: Pittsburgh’s Civic Arena

20 Slides: A Pecha Kucha Style Session
Chair: Jason Guynes, University of South Alabama
Hyatt: Tropic B, main lobby level
Nick Davis, University of West Alabama. The School of Poetic Living
J. Bradley Adams, Berry College. A Priori
Heather Stark, Marshall University. Charles Sheeler’s Manhattan: A Look at Painting and Filmmaking in 1920
Astri Snodgrass, University of Alabama. On Painting and Language
Sharon Hart, Florida Atlantic University. Photography Now: Teaching and Making

Art Education Forum B-XI: Research, Instruction, and Best Practices
Chair: Mary Lou Hightower, University of South Carolina Upstate
Hyatt: Siesta Key/Cassey Key, main lobby level
Tracey Hunter-Doniger, College of Charleston. STEAM: A Rising Tide or a Deadly Undercurrent
Ben Cunningham, Millersville University. Deep Learning from Classroom Failure
Anne C. Grey, University of Central Florida. Reimagining Art Education
Sandy Brunvand, University of Utah. Performance Printmaking with a Steamroller
Mary Lou Hightower, University of South Carolina Upstate. Changing the Mind Set: STEM to STEAM
Local Type: Exploring Typography and Place  
Chair: Tim Speaker, Anderson University  
Hyatt: Tropics A, convention center

Jane Dorn, Anderson University. Type of Grief  
Rosanne Gobel, Art Institute of Ft. Lauderdale. Keystrucks-Typing the Florida Keys  
Mike McMann, University of Wisconsin-Eau Claire. Vernacular Typography and Mediated Place  
Tim Speaker, Anderson University. Type In Italiano

The Time Has Come to Talk of Shoes: How Shoes Have Carried Meaning in the History of Art  
Chair: Elizabeth Howie, Coastal Carolina University  
Co-Chair: Betty Towns, University of North Carolina School of the Arts  
Hyatt: Salon A, convention center

Leslie Wallace, Coastal Carolina University. Shoes for the Dead: Examples from Han Dynasty Tomba  
Jennifer Courts, University of Southern Mississippi. On Pattens, Poulaines, and Social Resistance in Fifteenth-Century Burgundy  
Elizabeth Howie, Coastal Carolina University. Dore’s Puss in Boots: Do the Boots Make the Man?  

Design Educators as Principal Investigators  
Chair: Dori Griffin, University of Southern Mississippi  
Hyatt: Boardroom, lower lobby level

Kimberly Elam, Ringling College of Art + Design. What If...  
Douglas Barrett, University of Alabama at Birmingham. A Model for Design-driven Service Learning in Alabama  
Kate LaMere, East Carolina University. Students as Design Researchers: Three Examples from the Field

Decoration Reconsidered  
Chair: Noga Bernstein, Stony Brook University  
Hyatt: Longboat Key/Lido Key, main lobby level

Heather Vinson, University of West Georgia. Women’s Way of Observing, Combining, and Feeling: Degas’s Project for Decoration and Critical Consumption  
Sydney Skelton Simon, Stanford University. Art as Architectural Decoration: Artist-Architect Collaboration at Mid-Century  
Lauren Kalman, Wayne State University. But if the Crime is Beautiful

Participation and Collaboration: Art Practice, Research, and Pedagogy  
Chair: M. Kathryn Shields, Guilford College  
Co-Chair: Sunny Spillane, University of North Carolina at Greensboro  
Hyatt: Salon E, convention center

Izabela Galliera, McDaniel College. To Engage or Not to Engage: Collaborative Art in Hungary’s Second Society, 1950s-1980s  
Lauren Kalman, Wayne State University. But if the Crime is Beautiful  
Mary Stewart, Florida State University. Exploring Inquiry-based Teaching and Learning  
Chuck Tomlins, University of Tulsa. KUBOS-TESSERACT

The Color of Sculpture  
Chair: Sarah Beetham, Independent Scholar  
Co-Chair: Amanda Douberley, University of Texas at Austin  
Hyatt: Salon C, convention center

Roberto C. Ferrari, Columbia University. Tinting Venus: John Gibson and Polychrome Sculpture, from the Studio to the Fair  
Katrina E. Greene, University of Delaware. In Search of a Modern Outer Form: Color and Patination in William Zorach’s Sculpture  
Miguel de Baca, Lake Forest College. Not Painted Sculpture: Anne Truitt and Color

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

Open Session: Material Culture  
Chair: Alfred Willis, Independent Scholar  
Hyatt: Salon D, convention center

Everett Henderson, University of Florida. The Machine and the Craftsman: The Hope for Technology in Modern American Architecture  
Lauren Applebaum, University of Illinois at Urbana-Champaign. Epistolary Tools in the Electronic Age: Louis C. Tiffany’s “Etched Metal and Glass” Desk Set  
Alfred Willis, Independent Scholar. Architecture as Illustration of the Lost Cause and its Redemption: A Southern Romance in Six Houses

THURSDAY, 1:15-3:15 PM

The Narrative in Modern and Contemporary Art  
Chair: Roja Najafi, University of Texas at Austin  
Co-Chair: Robin Williams, University of Texas at Austin  
Hyatt: Salon F, convention center

Douglas Cushing, University of Texas at Austin. Two Marcelcs, Même  
Peter Pawłowicz, East Tennessee State University. Narrative Now

William Schwaller, Temple University. Mary Miss and Film: Introducing Narrative to Land Art  
James Scheuren, University of Texas at Austin. Continue Being My Dream, Then

When Art Meets Science  
Chair: Bonnie Kutbay, Mansfield University of Pennsylvania  
Hyatt: Salon E, convention center

Mary Slavkin, The Graduate Center, CUNY. Astral Fluids, Magnetic Planes, and Auras: Artistic Explorations of the Astral Sciences  
Mary Alison Reily, Florida State University. Posing Photography in Fin-de-Siecle France: Art and Science in Seurat Les Poseuses  
Kathy Quick, University of Rhode Island. The Average Child: Lewis Hine, Statistics, and “Social Photography”

Obsession: A Love Affair with Typography, Words, and Things  
Chair: Dana Ezzell Gay, Meredith College  
Hyatt: Boardroom, lower lobby level

Sara Dismukes, Troy University. Books as Form: This Story Never Ends  
Danielle Langdon, Columbia College. From Sentiment to Design: My Devoted Quest for the Perfect Greeting Card  
Dana Ezzell Gay, Meredith College. Obsession: My Love Affair with Typography, Words, and Things

Book Arts: A Gathering of Technologies Ancient and Modern  
Chair: Charlotte Wegrynnowski, University of Alabama  
Hyatt: Tropics B, main lobby level

Amy Pirkle, University of Alabama. Please DO Touch the Artwork  
Doug Baulos, University of Alabama at Birmingham. To the Interior: Exploring Transformation in Book Art  
Sarah Marshall, University of Alabama. Multiple Realities: 21st Century Approaches to the Artists Book

Examining Photography’s Golden Age(s): Mentors, Inspiration, and Anticipating the Future  
Chair: James Swensen, Brigham Young University  
Co-Chair: Paula McNeill, Valdosta State University  
Hyatt: Siesta Key/Cas Key, main lobby level

Andrew Herschberger, Bowling Green State University. Re-Examining Some of Photographic Theory’s Golden Adages: Pre-History, Past, and Anticipated Futures  
Bentina VanWinkle, High Point University. The Right Place, At The Right Time  
Emily Morgan, Iowa State University. He Didn’t Want Little Harry Clones: Harry Callahan as Teacher and Mentor

The Artist’s Visual Vocabulary: Development, Formation, and Use  
Chair: Jason Swift, Plymouth State University  
Hyatt: Tropics A, main lobby level

Lily Kuonen, Jacksonville University. Punctuated Marks  
Kent Anderson Butler, Azusa Pacific University. Performance Art and the Body as Visual Vocabulary  
Michael Kellner, Ohio State University. Considering Sensation in the Building of an Artist’s Vocabulary  
Charles Clary, Middle Tennessee State University. Microbial Transformation

Writing Art History: Past, Present, and Future  
Chair: Cindy Persinger, California University of Pennsylvania  
Hyatt: Longboat Key/Lido Key, main lobby level

Alexis Clark, Duke University. Before “The Contemporary” was “The Contemporary”: The Musée National du Luxembourg and the Construction of Art History  
Benjamin Benus, Loyola University New Orleans. Otto Neurath’s Social History of Art  
Cindy Persinger, California University of Pennsylvania. Writing a Socially Engaged Art History  

The Renaissance in the 19th Century  
Chair: Carolyn Porter Phinizy, Virginia Commonwealth University  
Hyatt: Salon B, convention center

Katherine Calvin, University of North Carolina at Chapel Hill. A Burlesque Set of Scare-Crows: Blake’s Renaissance Reworking of Stoidh’s The Pilgrimage to Canterbury  
Colleen Triax Xayer, Independent Scholar. Louis Sullivan’s Skylcrapers and the Renaissance  
David Stewart, University of Alabama in Huntsville. Fracturing the Renaissance: G. F. Watts’ Powerful Women  
Sarah Gilchrist, Towson University. Rediscovering Renaissance Research: Information Literacy Strategies for Success

Tradition + Tech: Developing Foundations Curriculum for Tomorrow’s Artists  
Co-Chairs: Amanda Hood, East Tennessee State University  
Megan Levacy, Georgia Perimeter College  
Hyatt: Salon C, convention center

Amanda Hood, East Tennessee State University and Megan Levacy, Georgia Perimeter College. Pixels and Paintbrushes: Exploring Digital Technology in Foundations
Elizabeth McFalls, Columbus State University. Digital Technology, Distance Learning, and the Elements & Principles
Andrew Scott Ross, East Tennessee State University. The Webcam and Other Tools for Foundations Instruction

Sacred Spaces in Pre-Columbian Art
Chair: Laura Amrine, University of Arkansas at Little Rock
Hyatt: Salon D, convention center
James Farmer, Virginia Commonwealth University. Liminality and the Great Kivas: On the Space-Time Continuum in Ancient Puebloan Architecture
Jillian Decker, Independent Scholar. Funerary Architecture in the Classic Maya Realm: Jasaw Chan Kawiil I Embodied as Aku Mundi
Kristi Peterson, Florida State University. Gathering the Sacred: Possession and Consumption in the Coatecoacili
Diantha Steinhilper, Florida State University. Sacred Portals: Ancient Caves and Colonial Arches
Bradley Cavollo, Temple University. Creole Nuns and Escudos de Monjas: Performing the New Sacred Space of Nahua-Christanity

Digital Technologies for an Analog Praxis
Chair: Markus Vogl, University of Akron
Co-Chair: Margarita Benitez, Kent State University
Hyatt: Salon A, convention center
Alexandra Murray-Leslie, University of Technology, Sydney. Theremin Tapestry: Synthesizing Craft Processes with Analogue and Digital Technology to Create a New Musical Interface for Performance
Scott Betz, Winston-Salem State University. The Hand and Breath in Creative 3D Printing
Margarita Benitez, Kent State University and Markus Vogl, University of Akron. Digital and Open Source Tools in a Collaborative Arts Praxis
Jason Ferguson, Eastern Michigan University. Process is Content

THURSDAY, 3:30-5:30 PM

Gender and Modernity: American Women Artists, 1865-1945
Chair: Betsy Fahlman, Arizona State University
Hyatt: Tropics B, main lobby level
Sharon Vittoria, The Graduate Center, CUNY. Direct, Enigmatic, and Bold to a Point: The Landscape Etchings of Mary Nimo-Moran, 1879-1885
Louise Siddons, Oklahoma State University. At once strong and delicate: Critical Responses to Gender and National Identity in the Work of Bertha Lum (1869-1934)
Anna Dempsey, University of Massachusetts Dartmouth. Designing Modern Women
Sarah Kate Gillespie, University of Georgia. The Vernacular Modernism of Doris Ulmann

Regarding Feminist Art
Chair: Anja Foerschner, Getty Research Institute
Hyatt: Salon F, convention center
Maria Ferguson, University of Memphis. Redefining Feminist Art: Social Criticism in Laura Simonetti’s Early Color Interiors
Brittany Lockard, Wichita State University. Fat Bodies, Feminist Strategies: Laurie Toby Edison’s Photographs in Women En Large
Dina Comisarenco-Mirkin, Universidad Iberoamericana Ciudad de México. Feminist Politics and Art in Mexico: the Case of Fanny Rabel

The Bauhaus and the New Typography
Chair: Richard Doubleday, Louisiana State University
Hyatt: Boardroom, lower lobby level
Paul Dean, Louisiana State University. Archtype Albers
Breuna Baine, Auburn University Montgomery. Bauhaus Influence on Olympic Identities
Amanda Horton, University of Central Oklahoma. Inspiring Simplicity

Visual Imagery and Abortion
Chair: Carolyn Watson, Furman University
Hyatt: Salon B, convention center
Lauren Browning, Georgia State University. Renegotiating Termination in the Work of Tracey Emin
Rebecca Kiely, Independent Scholar. Millennial Drift: Tracking the Choice and Placement of Images in Abortion Activism in the United States

Dust to Dust
Chair: Tiffany Johnson-Bidler, Saint Mary’s College
Co-Chair: Elizabeth Carlson, Lawrence University
Hyatt: Tropics A, main lobby level
Thomas Beachdel, Hostos Community College, CUNY. Dust and the Rise to Ruin
Katherine Papineau, California Baptist University. From Plush to Glass, and Other Anti-Dust Catchers
Elise Speaks, University of Notre Dame. Karla Black’s Material Play

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

Digital Nexus: Visual and Digital Poetry
Chair: Alison Watkins, Ringling College of Art + Design
Hyatt: Salon A, convention center
Holly Bitner, Moore College of Art & Design. Emergent Expression: The Spiritual Connection in Digital Poetry
Sandra Hunter, Independent Artist. The Un-Paging of Language: How Written Language Becomes Dis/Linear in Juxtaposition With Image
Alison Watkins, Ringling College of Art + Design. This is Your Brain on Vispo: How to Read, Revisited

Approaches to the Study of Latino Art
Chair: Ilenia Colon Mendoza, University of Central Florida
Co-Chair: Wanda Raimundi-Ortiz, University of Central Florida
Hyatt: Longboat Key/Lido Key, main lobby level
Paula Brailovsky Ruiz, University College London. Liquid Fear and Olfactory Memory: The Materiality of Death in Teresa Margolles’ Works
Annika Collins, American University. Ni de aquí, ni de allá: Multimedia and Performance Artist Wanda Raimundi-Ortiz

Essentialism Revisited: Do Ethnicity, Sexual Identity and/or Gender Proscribe Creating, Experiencing, and Interpreting the Visual Arts?
Chair: Claire Orenduff-Bartos, Valdosta State University
Co-Chair: Lai Orenduff, Valdosta State University
Hyatt: Salon C, convention center
Amanda Dean, Florida State University. The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney’s Titanic Memorial
Kelsey Frady, University of Missouri. Women’s Life Class: Alice Barber Stephens and Women in the Art World
Swin Lo, University of British Columbia. Re-take of Amrita: A Genealogical Look at Vivian Sundaram’s Photographic Intervention

Open Session: Women Artists: Blurring Boundaries
Chair: Siesta Key/Chey Key, main lobby level
Amanda Dean, Florida State University. The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney’s Titanic Memorial
Kelsey Frady, University of Missouri. Women’s Life Class: Alice Barber Stephens and Women in the Art World
Swin Lo, University of British Columbia. Re-take of Amrita: A Genealogical Look at Vivian Sundaram’s Photographic Intervention

Pop’s Abstract Expressionism
Chair: James Boyle, North Carolina State University
Hyatt: Salon D, convention center
Anthony Morris, Austin Peay State University. The Language of Silence: Ray Johnson, Cy Twombly, and the “Closet”
Edward Powers, Queens College, CUNY. Put Your Best Foot Forward: Andy Warhol’s “Dance Diagrams” (1962) and the Legacy of Action Painting
Herbert Hartel, Hofstra University. The Evolution of Gerhard Richter’s Gestural Abstraction: Pop Aesthetics, Stylistic Inconsistency and Artistic Intent
Affective Re-Visions: The Archive in Modern and Contemporary Art
Chair: Helena Shashkevich, The Graduate Center, CUNY
Co-Chair: Rachel Boate, New York University
Hyatt: Siesta Key, main lobby level

Gwen Shawn, The Graduate Center, CUNY. After 1968: African American Artists, Civil Rights Iconography, and the Archive
Sascha Crasnow, University of California, San Diego. Lost Memory: Recovering Histories through the Archive
Rachel Boate, Institute of Fine Arts. Collection as Medium: Subverting the Archive in the Work of Sophie Calle

Art Education Forum: Policy, Administration, and Accreditation
Chair: Bryna Bobick, University of Memphis
Co-Chair: Thomas Brewer, University of Central Florida
Hyatt: Casey Key, main lobby level

Noura Nasser, Princess Noura Bint Abdul Rahman University. The Role of Science in the Perception of Nature and Art
Thomas Brewer, University of Central Florida. A Comparative Analysis Between US and Icelandic Visual Arts Education
Bryna Bobick, University of Memphis. Preliminary Results of a National Survey of Elementary Art Educators

Innovative Typography Projects
Chair: Scott Feik, San Francisco University
Hyatt: Boardroom, lower lobby level

Jean Buegenjohann, University of Missouri. Handmade, Letterpress, Computer Generated and Animated Typography at the University of Missouri
Lorrie Fear, Rochester Institute of Technology, and Carol Fillip, Rochester Institute of Technology. Intersections of Tradition and Technology = Experimental Typography
Jonathan Cumberland, Mississippi University for Women. Exploring Typographic Pixels

Rethinking Art Collecting Motives and Mores
Chair: Leanne Zalewski, Randolph College
Hyatt: Tropics B, main lobby level

Jonathan Cumberland, Mississippi University for Women. Exploring Typographic Pixels

Renaissance and Baroque Art Open Session
Chair: Barbara Watts, Florida International University
Hyatt: Salo n E, convention center

Katherine Powers, California State University, Fullerton. Music-Making Angels in Italian Altarpieces
Sarah Kraz, Ripon College. Music for the Eyes and Mind's Ear in Taddeo di Bartolo’s Madonna and Child
Anne Vuagniaux, Bronx Community College. “Blundering About:” Reexamining the Châteaux of Anne de Montmorency and Stylistic Hybridity in French Renaissance Art

Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America
Chair: Paula Wisotzki, Loyola University Chicago
Hyatt: Salo n A, convention center

Kim Jones, University of North Carolina at Charlotte. American Modernism: Reconstruction of Martha Graham’s Lost Imperial Gesture 1935
Peter Sparling, University of Michigan. Defiant Abstraction: Assuming the Universal in the Impulse of Mid-Century Modern Dance
JoLee Stephens, Howard Community College. Dance and High Modernism: Martha Graham in Painting, Photography, and Sculpture

Dust to Dirt: The Role of Filth in Art
Chair: Susan Baker, University of Houston-Downtown
Co-Chair: Valerie Hedquist, University of Montana
Hyatt: Tropics A, main lobby level

Charles Carraway, Jackson State University. Morandi
Steph Bogerson, Ryerson University and York University. Basking in Filth: The Life & Times of Hannah Cullwick
Suzanne Schwesiger, Converse College. Then and Now: the Political Implications of Land Art

Contemporary Art Open Session
Chair: Preston Thayer, Augustana College
Hyatt: Longboat Key/Lido Key, main lobby level

Virginia Derryberry, University of North Carolina Asheville. Transcendent Antifacts: Crazy Quilts and the Late Poetry of Emily Dickinson
Joshua Fisher, Arkansas Tech University. Return to Pangaea: The Spiral Jetty and Plate Tectonics
Jean Nihoul, University of Connecticut. The Art of Molecular Gastronomy

From Caves until Conquest: Art of the Ancient Americas
Chair: Paula Winn, John Tyler Community College
Co-Chair: Yumi Park, Jackson State University
Hyatt: Salon B, convention center

Heather Lundy, Florida State University. Knot Just a Twisted Rope: Auto-Sacrifice and the Olmec Umbilical Cord
Bryan Schaeffer, Florida State University. An Ancient Origin: Mexico Cult Ellipies and the Gulf Coast Region
Leslie Todd, University of Florida. Literacy, Knowledge, and Power in Moche Art: A Case Study of a Storiums Galaeatus Stirrup-Spout Vessel from the Museo Larco Collection
Yumi Park, Jackson State University. Redefining “Ai Apaec” as a Shaman in the Moche Society

Photomontage: From Early Photography to Digital Media
Chair: Lindsay Heffernan, Westport Arts Center
Hyatt: Salon C, convention center

James Swensen, Brigham Young University. Dust and Destitution: Edwin Rosskam’s FSA Photomontage Illustrations of The Grapes of Wrath
Matilde Guidelli-Guidi, The Graduate Center, CUNY. The Sky Sets the Mood: Photomontage as Architectural Visualization in Italy, 1930's to 1970's
Dori Griffin, University of Southern Mississippi. Typographic Methods: Analog to Digital

The Hand and the Machine: Tensions in Interwar Design
Chair: Toby Norris, Assumption College
Co-Chair: Rachael Barron-Duncan, Central Michigan University
Hyatt: Salon D, convention center


FRIDAY, 8:00-9:30 AM
American Art Open Session 1: New Directions in American Landscape Painting
Chair: Barbaraanne Liakos, Northern Virginia Community College
Hyatt: Salo n E, convention center

Nancy Palm, University of North Carolina at Pembroke. “Soon to be Known Only in History”: Indian Figures, U.S. Landscape Painting, and the Backdrop of Indian History
Alan Wallach, College of William & Mary. The Civil War, the New York Union League Club, and the Transformation of American Taste
Ronica Reymond, West Virginia University. Constructing and Framing Identity in Joseph E. Dodd’s ‘Bluelield, View from My Room”

Is Graphic Design Fine Art? Does it Matter?
Chair: Kevin Cates, University of Arkansas at Little Rock
Hyatt: Tropics A, main lobby level

Cassie Hester, Mississippi State University. The Play Instinct in Design
Gary Keown, Southeastern Louisiana University. The Art + Design Exhibition: A Matter of CONTEXT
Beth Nabi, University of North Florida. Anonymity Versus Ownership: Elevating the Status of Graphic Design
Tamm Evans, Winston-Salem State University. It’s a dirty job but someone’s got to do it

In Cahoots: Collaborative and Interdisciplinary Projects
Chair: Jenny Hager, University of North Florida
Hyatt: Longboat Key/Lido Key, main lobby level

Raluca Iancu, University of Tennessee, Knoxville. Breaking the Mold
Jeff Schmuki, Georgia Southern University. Intersections
Jenny Hager, University of North Florida. Dance of the Phoenix, Outdoor Public Sculpture, Spaceshifts and Colonial Crackers

Whence Come We, What Are We, Whither Are We Going?: SECAC’s Seventieth Meeting Part 1
Chair: William Levin, Centre College
Hyatt: Salon B, convention center

Thomas Brewer, University of Central Florida. Twenty Years of Art Education at SECAC: Where’ve We Been and Where Are We Going?
Beth Mulvany, Meredith College. SECAC Stories: A Funny Thing Happened on the Way
Barbara Watts, Florida International University. Behind the Scenes: Tales from Conference Chairs
Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art
Chair: Victor Martinez, University of North Carolina at Chapel Hill
Hyatt: Salon F, convention center

Bonnie Karbay, Mansfield University of Pennsylvania. Images of Human Sacrifice in Ancient Greek Art: Iphigenia and Polyxena
Kristen Seaman, Kennesaw State University. Looking at the Slave’s Body in Classical Athenian Art
Kimberly Busby, Angelo State University. Etruscan Orvieto: Embodying the Divine in Pre-Roman Italy
Bridge Sandhoff, University of Nebraska Omaha. Girls Will Be Boys? Diverse Somatotypes in Etruscan Art

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

Installation Art: Fine Arts, Digital Media, or Social Issues Art?
Chair: Kyra Belan, Bradford College
Hyatt: Tropics B, main lobby level

Kyra Belan, Bradford College. Installation Art and Eco-Feminist Vision
Michael Diaz, Florida State University. For What It’s Worth
Tammy Knipp, Florida Atlantic University. Pilot Project #983
Billie Lynn, University of Miami. Mad Cow Project
Collin Williams, University of Alabama. Replace, Misplace, Displace

Porous Borders: The Changing Face of Contemporary Drawing
Chair: Pete Schulte, University of Alabama
Co-Chair: Travis Head, Virginia Tech
Hyatt: Siesta Key/Caskey Key, main lobby level

Barb Bondy, Auburn University. The Pull of Drawing: From Where To Where?
Heather Deyling, SCAD Savannah. Drawing and Contemporary Creative Practice
Matthew Kolodziej, University of Akron. Wall Drawing Between Digital and Analog Realms
Michael Namkung, Florida International University. Drawing Under Duress

Graham and Beyond Session 2: Classical Modern Dance and the Visual Arts in America
Chair: Janet Snyder, West Virginia University
Hyatt: Salon A, convention center

Elizabeth Welch, University of Texas at Austin. I Should Only Believe in a God that Would Know How to Dance: Spiritual Abstraction in the Work of Katherine Dreier and Ted Shawn
Susan Cooke, The Estate of David Smith. David Smith and Dance: Building the World of Tomorrow One Step at a Time
Paula Woszitki, Loyola University Chicago. The Art of the Dance: Franziska Boas, Dorothy Dehner, and David Smith at Bolton Lading 1944-1948

Debunking Dogma: The Collaboration of Painting and Photography
Chair: Harry Boone, Georgia Gwinnett College
Hyatt: Salon C, convention center

Laura Hildebrand, Case Western Reserve University. Seriality and Modern Vision: Degas, Stolen Dancer Photographs
Philip Jackson, University of Mississippi. Optical Aids, an Issue of Craft?
Stephanie Chadwick, Rice University. Painting, Surrealism, Ethnography: Ethnographic Photography and Jean Dubuffet’s Post-WWII Portraits
Micah Cash, University of North Carolina at Charlotte. Navigating the Painting and Photography Dialectic

Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology
Chair: Ann Albritton, Ringling College of Art + Design
Co-Chair: Bernice Jones, Independent Scholar
Hyatt: Salon D, convention center

Bernice Jones, Independent Scholar. Deciphering Clothing of Aegean Women
Katlyn Greiner, University of Memphis. Undressing a Coptic Textile from the Salaried Class in the Weimar Republic
Sarah Glover, Bradley University. From Altarpiece to Cocktail Dress: The Use of Medieval Images in Digital Dress
Stephanie Bender, Florida State University. Strictly Business: Photographs of the Salaried Class in the Weimar Republic
Edward Irvine, University of North Carolina Wilmington. Design and Necessity: Flour Sack Dresses as American Costume
Ann Albritton, Ringling College of Art + Design. Modernism into Contemporary: Sonia Delaunay’s Influence on Clothes and Art

FRIDAY, 1:15-3:15 PM

American Art Open Session 2: Portraying Politics in American Art
Chair: Alan Wallach, College of William & Mary
Hyatt: Salon E, convention center

Lauren Van Zandt, Duquesne University. The US Capitol Columbus Doors and the Catacombs of Expansionism
Evie Terrono, Randolph-Macon College. Past Glories, Present Injustices: Political Advocacy in the Cartoons of George H. Ben Johnson in Jim Crow Richmond, Virginia
Lara Kuykendall, Ball State University. Florence Steetheimer and Patriotic Parody
Jennifer Wingate, St. Francis College. Public Portraiture in Private Places

Multiple Narratives in Visual Form
Chair: Moon Jung Jang, University of Georgia
Hyatt: Boardroom, lower lobby level

Pauline Clancy, University of Ulster. Belfast. An Exploration of Communication in Graphic Design through an Investigation of Meaning and Making
Moon Jung Jang, University of Georgia. Color Semantics in Building Multiple Visual Narratives

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

The Mindful Designer
Chair: Alma Hoffmann, University of South Alabama
Hyatt: Salon F, convention center

Cristina de Almeida, Western Washington University. Genre Awareness in Graphic Design Teaching
Catherine A. Moore, Reinhardt University/Georgia Gwinnett College. Learning Design Process Through Performance Art
Brooke Scherer, University of Tampa. Paving the Way for an Eco-Conscious Future: Discourse in Sustainable Design
Alma Hoffmann, University of South Alabama. The Mindful Designer

From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech?
Chair: Carol Mattusch, George Mason University
Co-Chair: Roger Macfarlane, Brigham Young University
Hyatt: Longboat Key/Kido Key, main lobby level

David Sider, New York University. Paygn as Archeological Objects
Erika Zimmermann Damer, University of Richmond. Herculaneum Graffiti for the (Twenty-) First Century
Carol Mattusch, George Mason University. All Those Sculptures: How Herculaneum Changed the History of Art

Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree Chair: James Alexander, University of Alabama at Birmingham
Co-Chair: Pamela Venz, Birmingham-Southern College
Hyatt: Tropics B, convention center

Michael Aurbach, Vanderbilt University. Let’s Start by Eliminating Half of the MFA Programs in Studio Art
Robert Lyon, University of South Carolina. What’s this MFA, Masters of Fucking Around?
Stacey Holloway, University of Alabama in Birmingham. The M.F.A. Effect on a B.F.A.
Joseph Seipel, Virginia Commonwealth University. Time for the Gembta Walk
James Alexander, University of Alabama at Birmingham. The Master of Fine Arts: Degree or Description

Merging Media: Hybrid Practices in the Studio
Chair: Chris Kienke, University of Illinois at Urbana-Champaign
Hyatt: Salon D, convention center

McArthur Freeman, II, University of South Florida. Having it Both Ways: Digital and Physical Processes in Studio Practice
Erin Colleen Johnson, University of West Georgia. The Expanded Studio: Facilitating Hybrid Practices in Fine Arts Courses
William Potter, Indiana University-Purdue University Indianapolis. Hidden Forms Embedded Meanings

Re-Inventing Memory
Chair: Marita Gootee, Mississippi State University
Hyatt: Siesta Key, main lobby level

Bridget Kirkland, University of South Carolina Upstate and Converse College. “Wadhia Say Jim?”
Quinton Owens, University of West Florida. Fragmented Experiences and Unresolved Moments of Bewildement
Nancy J Rumfeld, West Chester University of Pennsylvania. Memories of
Chris Williams, SCAD Savannah. I Just Want to Belong in my Belonging: Identity in the Age of Simulation

The Nexus of Animals and Humans: Space, Experience, Representation
Chair: Elizabeth Sutton, University of Northern Iowa
Co-Chair: Noah Doey, University of Northern Iowa
Hyatt: Salon A, convention center

Edward Dodgington, Independent Scholar/Artist/Architect. Design with Animals in the Expanded Environment
John Tyson, Emory University. Hans Naacke’s Animal Aesthetics and Ethics: Becoming Art, Becoming Animal
Natalie Phillips, Ball State College. The Beast, the Sovereign, and King Kong: Reflections on Jacques Derrida’s Seminars at the University of California, Irvine, 2001-03

From Plate to Pixel and Beyond: Contemporary Photography Today
Chair: Brooke White, University of Mississippi
Hyatt: Casey Key, main lobby level

Jaime Johnson, Louisiana Tech University. Untamed
Kris Belden-Adams, University of Mississippi. Historicizing Photography’s Analog-to-Digital Turn
Tore Terrasi, University of Texas at Arlington. An Uninterrupted View
Saturday, 9:30-11:30 AM

Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age
Chair: Beverly West Leach, Troy University
Ringling College Campus: A tactics 207
Maureen Garvin, SCAD Savannah. Just Another Pencil
Carla Roles, University of North Carolina at Pembroke. From Pastels to Pixels: Combining Analog and Digital Techniques in the Drawing Studio
Beverly West Leach, Troy University. Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age

Deep and Wide: Preparing Designers for the Near Future
Chair: Jerry Johnson, Troy University
Ringling College Campus: A tactics 413
Jerry Johnson, Troy University. Deep and Wide: Preparing Designers for the Near Future
Mark Fetkewicz, University of Northern Colorado. Reboot: Design Curriculum Looking Forward
Bryan Alexis, University of Arkansas at Fort Smith. Building the Responsive Designer
Pamela Annenser, Plymouth State University. Trend Identification in the Graphic Design Workplace

Digital Embodiment: New Media and Materiality in the Visual Arts
Chair: Laura Fletcher, University of Houston
Ringling College Campus: A tactics 208
Richard Wirth, University of Texas at Dallas. New Media Audiences and Ergodic Agency in the Arts
Edward Ramsay-Morin, Sam Houston State University. In Between Here and There: Abstract and College Animation
Laura Fletcher, University of Houston. Digital Artifacts and Visual Culture: Excavating the Body of New Media

FATE Open Session - The Quick and the Dead: Collected Contemporary Content
Chair: Brent Dedas, Western Kentucky University
Ringling College Campus: A tactics 209
Brent Dedas, University of Western Kentucky. Manipulations, Abstractions, and Blurs
Dan Hernandez, University of Toledo. Video Games and Visual Language
Christopher Olszewski, SCAD Savannah. In The Footsteps of Custer
Arturo Rodriguez, University of Toledo. Relief Ritual Projects

Rethinking Abstraction
Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts
Ringling College Campus: A tactics 215
Vittorio Colizzii, Old Dominion University. The Remnants of Space: Amy Feldman, Gary Stephan, and Barnett Newman
Boris Zakic, Georgetown College. Commentator

REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education
Chair: Michelle Tillander, University of Florida
Ringling College Campus: A tactics 214
Dean Ballas and Matthew Donaldson, University of South Carolina Upstate. The studio: a faculty-led, student-run graphic design agency
Courtney Barr, Louisiana State University. Enriching Typographic Education with Letterpress and Digital Processes
Meaghan Dee, Virginia Tech. I Mail Postcards to Strangers

Wicked Women in Art
Chair: Vida Hull, East Tennessee State University
Ringling College Campus: A tactics 218
Maize Arendsee, Florida State University. Medusa, from Ovid to Cixous to “Once Upon A Time”

Saturday, 1:30-3:30 PM

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
Chair: Betty Crouther, University of Mississippi
Ringling College Campus: A tactics 207
Anna Goodman, Indiana University, Bloomington. Artistic Appropriation as Intellectual Agency in the Italian Renaissance
John Hebbel, Virginia Commonwealth University. The “Melting Pot” in American Architecture: Global Concepts and the Colonial House
Katie Pohl, Harvard University. Frederic Edwin Church and Eclecticism in American Art
Phoebe Wolfskill, Indiana University, Bloomington. Racial Borrowings and Other Subversions in the Art of Emma Amos

Transformative Power of the Arts: Building Connections Within the Community-Panel Discussion
Chair: Wendy Dickinson, Ringling College of Art + Design
Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance
Ringling College Campus: A tactics 208
Joseph Loccisano, State College of Florida
Nancy Roucher, Sarasota Arts & Cultural Alliance
Michael Shelton, Embracing Our Differences

Diane Zorn, Ringling College of Art + Design

SECAC des Refusés
Chair: Emily Newman, Texas A&M University-Commerce
Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY
Ringling College Campus: A tactics 209
Leanne Zalewski, Randolph College. Modish but Mannered: Haute Couture in Failed French Portraits
Stephen Smyth, Independent Scholar. Elevator Panic: The Ups and Downs of Las Vegas Urbanism
Sam Watson, University of Wisconsin-Sheboygan. Out in the Cold: Margaret Keane and the Limits of Art History

Typographic Methods: Analog to Digital
Chair: Meaghan Dee, Virginia Tech
Co-Chair: Cassie Hester, Mississippi State University
Ringling College Campus: A tactics 413
Richard Doubleday, Louisiana State University. Exploring Denotative and Connotative Image-making Processes
Meena Khalli, Virginia State University. The X-Acto Blade, The Mouse, and The Art of Problem Solving
Jonathon Russell, Central Michigan University. Advanced Typography: The Use of Obsolete Hands-on Technologies to Enhance Typographic Education
Ric Wilson, University of Missouri. Everything Old is New Again (if you are very patient!)

Motion-Studio Art
Chair: Nichola Kinch, Temple University
Co-Chair: Wendy DesChene, Auburn University
Ringling College Campus: A tactics 214
Jade Hoyer, University of Tennessee, Knoxville. Terra Firma: Animated Cartography
Nichola Kinch, Temple University. Image as Object
Vanessa B. Cruz, University of North Florida. Breaking Down Barriers Using the 4th Dimension
Wendy Deschene, Auburn University. ArtLab: Mobile Art Space
Forging Art Historical Connections in Egyptology
Chair: Rachel Kreiter, Emory University
Ringling College Campus: AACTR 218
Brooke Garcia, University of Memphis. Dating an Egyptian Bronze Statuette at the IEAA
Liesbeth Grotenhuis, Independent Researcher/Hanze University. An Arm Support for the Nile: the Pharaonic Sphinx from Stolen Monument to Keeper of the Ancient Wisdom
Catherine Wallace, Temple University. The Aesthetics of Egyptianizing Art in the Italian Renaissance
Taylor Deane. Georgia State University. Early Translations of Hieroglyphs

The Veil, The Mask and The Mirror Session 2
Chair: Anne Greeley, Indiana Wesleyan University
Ringling College Campus: AACTR 120
Anne Greeley. Indiana Wesleyan University. The Truth in Artifice: De Chirico’s Theatrical Unveiling of the Real
Kristy Deetz. University of Wisconsin-Green Bay. Through the Veil
Ruth Bolduan. Virginia Commonwealth University. Costume as Veil

SUNDAY, 1:00-2:30 PM

Painting vs. Photography: the Intervar Debates
Chair: Elizabeth Berkowitz, The Graduate Center, CUNY
Ringling College Campus: AACTR 207
Stephanie Peterson. The Graduate Center, CUNY. The Search for Physiognomic Objectivity: The Construction of Types in the Work of August Sander and Otto Dix
Allison Rudnick. The Graduate Center, CUNY. Art with a Social Function: The Photographs and Films of Elsa Bergmann-Michel
Christopher Green. The Graduate Center, CUNY. Agitative, Fascist, Commercial? Rerevaluating German Intervar Photomontage in the Illustrated Press and its Complexities in the National Socialist Aesthetic

New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933
Chair: Christina Jurasek, Neue Galerie New York
Co-Chair: Michelle Jackson, Neue Galerie New York
Ringling College Campus: AACTR 102
Alice Walkiewicz. The Graduate Center, CUNY. The “Iron Seamstress” as Labor Symbol. The Sewing Machine in Late-Nineteenth-Century-Art of Europe and the United States
Lila Sokolova. SCAD Savannah. Faith or Money: What Brought the Blue Four into the New World?
Sarah Falls. Ohio State University. Pochoir and the Power of Influence: A Closer Look at the Repertoire du Gouët Moderne

From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices
Chair: Catherine Moore. Georgia Gwinnett College
Ringling College Campus: AACTR 214
Clive King. Florida International University. Into the Pure Air
Jason Swift. Plymouth State University. The Artist/Teacher/Researcher: (Un)defining the Space In Between
Sally Van Orden. West Chester University of Pennsylvania. Deconstruction Of A Fossilized Memory: A Past Motif Becomes Future Inspiration

Beyond Connectivity: The Network as Art Historical Model
Chair: Monica Steinberg, The Graduate Center, CUNY
Co-Chair: Alexis Carrozza, The Graduate Center, CUNY
Ringling College Campus: AACTR 218
Miriam Kienle. University of Illinois at Urbana-Champaign. Counter- Correspondences: Ray Johnson and the Rise of the Network Society
Rodd Hunter. Middlesex University London. From The Eternal Network (after globalisation) Towards an Art of Peace Biennale (after the net)

Native American Art: Past and Present
Chair: Mary Edwards, Pratt Institute
Ringling College Campus: AACTR 215
Christina Sapega. Pratt Institute. An Exploration of the Sisul Motif in the Art of the People of the Northwest Coast
Larry Taylor. CARE: Center for Art, Religion and Education. Native Minimalism: Then & Now

Affiliate Session: Association for Textual Scholarship in Art (ATSIAH) Pious Ex Expressions: Devotion in Art and Literature
Chair: Liana De Girolami Cheney, Universidade da Coruña
Ringling College Campus: AACTR 120
Sarah Lippert. University of Michigan-Flint. Pious versus False Criticism: An Investigation of the Role of Devotion in French Art Criticism
Preston McLane. Florida State University. Disfigurement and Transfiguration in Nicolas Leskov’s The Sealed Angel

RINGLING COLLEGE WORKSHOPS
Pre-registration required

Creativity Enhancement Workshop using Hypnosis
Facilitator: Kimble Bromley, North Dakota State University
Ringling College Campus: AACTR 407
Saturday, 9:30-11:30
Limit: 20
With hypnosis, deep relaxation, and guided imagery, participants realize their creative potential. Using drawing as a medium, participants experience hypnosis first hand. (All drawing materials are provided.)

Graphic Design Undergraduate Session
Session Chair: Brooke Scherer, University of Tampa
Ringling College Campus: AACTR 413
Saturday, 3:45-5:15
This session seeks presentations by undergraduate students who have experience (both in and out of the classroom) in groundbreaking topics within the field of graphic design. Subject matter covered includes (but is not limited to) sustainability issues, service-based design, culture and visual communication, history and theory, data visualization, and typographic study/innovation. Presentations should reflect experiences in their entirety, including the problem at hand, processes, final results, learning outcomes, and the role the project played in the advancement of the field of graphic design. Both classroom and real-world experiential projects welcome.

Digital Drawing + Painting with the iPad
Instructor: Octavio Perez, Ringling College of Art + Design
Ringling College Campus: Roskamp 104
9:30-11:30 & 1:30-3:30
Limit: 20 each session
Prior drawing experience is required.
Some technological tools are game-changers – such is the case with the iPad. Participants in this workshop will be introduced to various drawing and painting approaches using touch screen technology, inexpensive apps, and fingers and/or styluses to create. Work can be exported and modified as picture files and then printed and further manipulated, or uploaded to websites, blogs and other digital locations. With a focus on drawing and painting from observation, this course is designed for the artist who wishes to develop or improve their observational skills and, at the same time, learn a new technology that revolutionizes drawing and painting approaches.

International Studies Roundtable
Facilitators: Amy Pettengill and Ann Albritton, Ringling College of Art + Design
Ringling College Campus: AACTR 102
Saturday, 1:30-3:30
This workshop will offer an opportunity for conversations about the future of international studies opportunities. Our goal is to share program ideas and opportunities and best practices for moving forward.

RINGLING COLLEGE WORKSHOPS RECOVERY FROM THE EMERGENCE OF DISEASE
Pre-registration required

Creativity Enhancement Workshop using Hypnosis
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SPECIAL THANKS TO OUR SECAC SPONSORS

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

- Scholar’s Choice
- College Art Association
- Thames and Hudson
- Moonbot
- Slippery Rock University (SECAC 2015 host)
- Pearson Higher Education
- Sarasota Architectural Foundation
- General info table for SECAC attendees
- Visit Sarasota
- Sarasota Magazine
- Maney Publishing
- VCU Arts
- VCU Arts dept of P + P
Once an obsolete technique, encaustic (hot wax) is now recognized for its exquisite beauty and incredible versatility. Heated Exchange, exhibited at Art Center Sarasota October 8 – November 22, features the encaustic work of Kim Bernard, Kristy Deetz, Peter Dykhuis, Lorraine Glessner, Cheryl Goldsleger, Reni Gower, Heather Harvey, Jeffrey Hirst, Tim McDowell, Laura Moriarty, and Jane Allen Nodine. Their unique methods incorporate scraping, burning, burnishing, incising, dipping, dyeing, and pouring, as well as painting, printmaking, drawing, collage, sculpture, and installation, and their work has turned the legendary paint of the Fayum mummy portraits into a mainstream contemporary medium.

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

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

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

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

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

WALKING TOUR: FRIDAY, OCTOBER 10, 2014 - 2:00 TO 4:00 PM
Join Ringling College of Art and Design Professor, Christopher Wilson, for a walking tour exploring the small enclave of Lido Shores. A development established by entrepreneur Philip Hiss in 1950, the neighborhood showcases Sarasota School of Architecture from its heyday to today.
* Meet at 1301 Westway, Lido Shores, Sarasota
$25 tickets available through sarasotamod.com

TROLLEY TOUR: SATURDAY, OCTOBER 11, 2014 - 1:30 PM BOARDING AT THE FRANCIS - TOUR IS 2:00 TO 4:00 PM
Ringling College of Art and Design’s Christopher Wilson leads a guided trolley tour of Paul Rudolph buildings. Architectural jewels from Rudolph’s early days with Ralph Twitchell, to his more mature work of the late 1950’s will be shown.
* Meet at The Francis, 1289 North Palm Avenue, Sarasota - 1:30 pm sharp
$35 tickets available through sarasotamod.com

BOAT TOUR: SUNDAY, OCTOBER 12, 2014 – 2:30 PM BOARDING AT THE DOWNTOWN BAYFRONT MARINA - TOUR IS 3:00–5:00
Explore Sarasota’s School of Architecture from an aquatic point of view and discover how the sparkling waters informed the Sarasota School of Architecture.
* Meet at Marina Jack’s Bayfront, 2 Marina Plaza, Sarasota
$25 tickets available through sarasotamod.com - includes light snacks / cash bar

CA’ D’ZAN AT THE RINGLING MUSEUM
5401 Bay Shore Road / 941-359-5700 / ringling.org/ca-dzan
Tour John and Mable Ringling’s dazzling Venetian mansion overlooking magnificent Sarasota Bay, a testament to the American Dream of the roaring twenties. View furnishings and objects d’art while peeking inside the life of one of the world’s richest men.

JAMES TURRELL’S JOSEPH’S COAT SKYSPACE
AT THE RINGLING MUSEUM OF ART
Friday, October 10 at 5:30 pm sharp
Internationally renowned artist, James Turrell, combines technology, engineering, and aesthetics to transport the viewer on a multisensory sunset experience. Joseph’s Coat Skyspace uses the sky as its canvas and a sophisticated LED system as its medium. The experience promises to alter your perception of light and space.
*Tickets - $10.00
Advance purchase and sign-up required on the SECAC website. Bus transportation is included and departs from the Hyatt at 5:30 pm sharp. The installation is one hour, beginning at sundown, 6:25 pm. Dress for outdoor conditions.

SELBY GARDENS
811 South Palm Avenue / 941-366-5731 / selby.org
Walk among thousands of colorful and exotic plants at Sarasota’s lush botanical gardens. This stunning tropical conservatory showcases over 6,000 orchids and maintains the most diverse collection of bromeliads in the world.
### CONFERENCE LOCATIONS AND ACCOMMODATIONS

<table>
<thead>
<tr>
<th>Hyatt Hotel</th>
<th>Ringling College of Art + Design</th>
<th>Art Center Sarasota</th>
<th>Hotel Indigo</th>
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### DINING

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<tbody>
<tr>
<td>1</td>
<td>1. ANNA’S DELI</td>
<td>1208 North Orange Avenue</td>
<td>941-926-0612</td>
<td>Surfersandwich.com</td>
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<tr>
<td>2</td>
<td>2. BROADWAY BAR &amp; RESTAURANT</td>
<td>1001 Coconut Avenue</td>
<td>941-953-4343</td>
<td>broadwaybar.com</td>
</tr>
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<td>3</td>
<td>3. BURNS COURT CAFÉ</td>
<td>401 South Pineapple Avenue</td>
<td>941-312-6633</td>
<td>burnscountfureau.com</td>
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<tr>
<td>4</td>
<td>4. BROADWAY BAR &amp; RESTAURANT</td>
<td>1001 Coconut Avenue</td>
<td>941-953-4343</td>
<td>broadwaybar.com</td>
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<tr>
<td>5</td>
<td>5. FIRST WATCH</td>
<td>1395 Main Street / 941-954-1395</td>
<td>firstwatch.com</td>
<td>Extensive all-day brunch and lunch menu</td>
</tr>
<tr>
<td>6</td>
<td>6. IL PANIFICIO</td>
<td>1703 Main Street / 941-366-5570</td>
<td>panificious.com</td>
<td>Italian pizzeria, bakery, market, and deli</td>
</tr>
<tr>
<td>7</td>
<td>7. JIMMY JOHN’S</td>
<td>1626 Ringling Boulevard</td>
<td>941-365-8300</td>
<td>jimmyjohns.com</td>
</tr>
<tr>
<td>8</td>
<td>8. NANCY’S BARBEQUE</td>
<td>301 South Pineapple Avenue</td>
<td>941-955-3400</td>
<td>nancybarbq.com</td>
</tr>
<tr>
<td>10</td>
<td>10. PASTRY ART BAKERY &amp; CAFÉ</td>
<td>1508 Main Street / 941-955-7545</td>
<td>pastryartbakerycafe.com</td>
<td>Artisan pastries, soups, salads, and sandwiches</td>
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<tr>
<td>11</td>
<td>11. PHO CALI</td>
<td>1578 Main Street / 941-953-9059</td>
<td>phocalisarasota.com</td>
<td>Authentic Vietnamese noodle house</td>
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<tr>
<td>12</td>
<td>12. STARBUCKS</td>
<td>1401 1ST Street / 941-955-0273</td>
<td>starbucks.com</td>
<td>Starbucks</td>
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<tr>
<td>13</td>
<td>13. STATION 400</td>
<td>400 North Lemon Avenue</td>
<td>941-906-1400</td>
<td>station400.com</td>
</tr>
<tr>
<td>14</td>
<td>14. APPLEBEE’S NEIGHBORHOOD BAR &amp; GRILL</td>
<td>1991 Main Street / 941-955-7234</td>
<td></td>
<td>Traditional breakfast and lunch fare</td>
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<td>15</td>
<td>15. BARNACLE BILL’S SEAFOOD</td>
<td>1526 Main Street / 941-365-6800</td>
<td></td>
<td>Extensive seafood selections and resort style food</td>
</tr>
<tr>
<td>16</td>
<td>16. CAFÉ AMERICANO</td>
<td>1409 Main Street / 941-365-1026</td>
<td>cafeamericanosrq.com</td>
<td>Italian trattoria and American fare</td>
</tr>
<tr>
<td>17</td>
<td>17. CAFÉ EPICURE</td>
<td>1296 North Palm / 941-366-5648</td>
<td>cafeepicuresrq.com</td>
<td>Homemade pasta, brick oven pizza, sandwiches, and gelato</td>
</tr>
<tr>
<td>18</td>
<td>18. CARAGIULOS</td>
<td>69 South Palm Avenue / 941-951-0866</td>
<td>caragiuolos.com</td>
<td>Italian-American cuisine on charming Palm Avenue</td>
</tr>
<tr>
<td>19</td>
<td>19. CLASSICO CAFÉ &amp; BAR</td>
<td>1341 Main Street / 941-957-0700</td>
<td>barclassico.com</td>
<td>Comfort food with a healthy twist</td>
</tr>
<tr>
<td>20</td>
<td>20. DRUNKEN POET CAFÉ</td>
<td>1572 Main Street / 941-955-8404</td>
<td>drunkenpoetsarasota.com</td>
<td>Thai bistro and sushi bar</td>
</tr>
<tr>
<td>21</td>
<td>21. EAT HERE</td>
<td>1888 Main Street / 941-365-8700</td>
<td>eathereflorida.com</td>
<td>Fresh seafood and local farm products in a Bistro style preparation</td>
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<tr>
<td>22</td>
<td>22. JALEA</td>
<td>1532 Main Street / 941-955-8272</td>
<td></td>
<td>Spanish tapas, ceviche, and classic Peruvian cuisine</td>
</tr>
<tr>
<td>23</td>
<td>23. KER’S WINGHOUSE</td>
<td>1991 Main Street / 941-556-0005</td>
<td></td>
<td>Buffalo chicken wings, hot sauce, burgers, and beer</td>
</tr>
<tr>
<td>24</td>
<td>24. LOLITA TARTINE</td>
<td>1419 5th Street / 941-952-3172</td>
<td>lolitatarine.com</td>
<td>French-style sandwiches and salads</td>
</tr>
<tr>
<td>25</td>
<td>25. OWEN’S FISH CAMP</td>
<td>516 Burns Lane / 941-951-6936</td>
<td>owensfishcamp.com</td>
<td>Fresh fish, raw bar, and burgers in a 1920’s Old Florida cottage</td>
</tr>
<tr>
<td>26</td>
<td>26. PATRICK’S 1481</td>
<td>1481 Main Street / 941-955-1481</td>
<td>patricks1481.com</td>
<td>Burgers and casual American food</td>
</tr>
<tr>
<td>27</td>
<td>27. TOASTED MANGO CAFÉ</td>
<td>430 North Tamiami Trail</td>
<td>941-388-7728</td>
<td>toasteedmangocafe.com</td>
</tr>
<tr>
<td>28</td>
<td>28. TWO SENORITAS</td>
<td>1355 Main Street / 941-366-1617</td>
<td>twosenoritas.com</td>
<td>Mexican fare with extensive bar menu and indoor/outdoor seating</td>
</tr>
<tr>
<td>29</td>
<td>29. YUME SUSHI</td>
<td>1537 Main Street / 941-363-0604</td>
<td>yumesushis.com</td>
<td>Japanese specialties</td>
</tr>
<tr>
<td>30</td>
<td>30. THE BIJOU CAFÉ</td>
<td>1287 1st Street / 941-366-8111</td>
<td>bijoucafe.net</td>
<td>French fine dining in the heart of the Theatre and Arts District</td>
</tr>
<tr>
<td>31</td>
<td>31. BLUE ROOSTER</td>
<td>1525 4th Street / 941-388-7539</td>
<td>bluerooestersrq.com</td>
<td>Contemporary take on American Southern fare</td>
</tr>
<tr>
<td>32</td>
<td>32. COLUMBIA RESTAURANT</td>
<td>411 Saint Armands Circle</td>
<td>941-388-3987</td>
<td>columbiarestaurant.com</td>
</tr>
<tr>
<td>33</td>
<td>33. CRAB &amp; FIN</td>
<td>420 Saint Armand’s Circle</td>
<td>941-388-3986</td>
<td>Fresh fish and diverse raw bar selections with al fresco dining</td>
</tr>
<tr>
<td>34</td>
<td>34. DARWIN’S ON 4TH</td>
<td>1525 4th Street / 941-343-2165</td>
<td>darwinson4th.com</td>
<td>Creative Peruvian dishes and in-house brewery</td>
</tr>
<tr>
<td>35</td>
<td>35. DUVAL’S NEW WORLD CAFÉ</td>
<td>1435 Main Street / 941-312-4001</td>
<td>duvalshewworldcafe.com</td>
<td>Local seafood and global fusion fare</td>
</tr>
<tr>
<td>36</td>
<td>36. LOUIES MODERN</td>
<td>1289 North Palm Avenue</td>
<td>941-552-9688</td>
<td>louiestanders.com</td>
</tr>
<tr>
<td>37</td>
<td>37. MADE</td>
<td>1990 Main Street / 941-953-2900</td>
<td>madestaurant.com</td>
<td>Modern American cuisine with foodie-focused offerings</td>
</tr>
<tr>
<td>38</td>
<td>38. MATTISON’S CITY GRILLE</td>
<td>1111 Ritz Carlton Drive</td>
<td>941-309-2266</td>
<td>jackdusty.com</td>
</tr>
<tr>
<td>39</td>
<td>39. MEDITERRANEO</td>
<td>1970 Main Street / 941-365-4122</td>
<td>mediterraneorest.com</td>
<td>Classic Italian fine dining with a contemporary flair</td>
</tr>
<tr>
<td>40</td>
<td>40. SHORE DINER</td>
<td>1111 Ritz Carlton Drive</td>
<td>941-309-2266</td>
<td>jackdusty.com</td>
</tr>
<tr>
<td>41</td>
<td>41. SOCIAL EATERY &amp; BAR</td>
<td>420 4th Street / 941-343-2165</td>
<td></td>
<td>Creative Peruvian dishes and in-house brewery</td>
</tr>
<tr>
<td>42</td>
<td>42. STATE STREET EATING HOUSE</td>
<td>35 South Lemon Avenue</td>
<td>941-366-7788</td>
<td>hydeparkrestaurants.com</td>
</tr>
<tr>
<td>43</td>
<td>43. TOMMY BAHAMA TROPICAL CAFÉ</td>
<td>300 John Ringling Boulevard</td>
<td>941-388-2888</td>
<td>tommybahama.com</td>
</tr>
<tr>
<td>44</td>
<td>44. UTAMARO</td>
<td>341 Saint Armands Circle</td>
<td>941-388-4415</td>
<td>utamara.com</td>
</tr>
<tr>
<td>45</td>
<td>45. CAFÉ EUROPE</td>
<td>431 Saint Armand’s Circle</td>
<td>941-388-4415</td>
<td>cafefulfeurope.net</td>
</tr>
<tr>
<td>46</td>
<td>46. HYDE PARK PRIME STEAKHOUSE</td>
<td>35 South Lemon Avenue</td>
<td>941-366-7788</td>
<td>hydeparkrestaurants.com</td>
</tr>
<tr>
<td>47</td>
<td>47. INDIGENOUS</td>
<td>239 South Links Avenue</td>
<td>941-706-4740</td>
<td>indigenoussarasota.com</td>
</tr>
<tr>
<td>48</td>
<td>48. JACK DUSTY AT THE RITZ CARLTON</td>
<td>1111 Ritz Carlton Drive</td>
<td>941-309-2266</td>
<td>jackdusty.com</td>
</tr>
<tr>
<td>49</td>
<td>49. MARINA JACK</td>
<td>2 Marina Plaza / 941-365-4232</td>
<td>marinajacks.com</td>
<td>Waterfront dining featuring steaks, seafood, and pasta</td>
</tr>
<tr>
<td>50</td>
<td>50. MOZAIKA</td>
<td>1377 Main Street / 941-951-6272</td>
<td>mozaika.com</td>
<td>Southern French and Mediterranean-inspired cuisine</td>
</tr>
<tr>
<td>51</td>
<td>51. SELVA GRILL</td>
<td>1345 Main Street / 941-362-4427</td>
<td>selvagri.com</td>
<td>Latin fusion fare geared toward a foodie palate</td>
</tr>
</tbody>
</table>
ARTS & ENTERTAINMENT

1. ALLYN GALLUP CONTemporary ART
1288 North Palm Avenue
941-366-2454 / allyngallup.com

2. ART CENTER SARASOTA/ JURIED ART SHOW
707 North Tamiami Trail
941-365-2032 / artsarasota.org

3. CA’ D’ZAN AT THE RINGLING MUSEUM (John & Mable Ringling’s 1924 Venetian Mansion)
5401 Bay Shore Road / 941-359-5700 ringling.org/ca-dzan

4. SARASOTA FILM SOCIETY’S BURNS COURT CINEMA
506 Burns Lane / 941-955-3456 filmsociety.org

5. DABBERT GALLERY
76 South Palm Avenue / 941-955-1315 dabbertgallery.com

6. DIFILIPPO KENT
79 South Palm Avenue / 941-321-0564 difilkent.com

7. FLORIDA STUDIO THEATRE
1241 North Palm Avenue
941-366-9000 / floridastudiotheatre.org

8. GALLERIA SILECCHIA
20 South Palm Avenue / 888-366-7414 galleriasilecchia.com

9. THE GATOR CLUB
1490 Main Street / 941-365-2494 / theplayers.org

10. HISTORIC SPANISH POINT
337 North Tamiami Trail
941-966-5214

11. HODGELL GALLERY
46 South Palm Avenue / 941-366-1146 hodgellgallery.com

12. KATHARINE BUTLER GALLERY
1943 Morrill Street / 941-955-4546 kbutlergallery.com

13. LEBARGE TROPICAL SUNSET CRUISE (SATURDAY, 10/11)
Marina Jack’s Plaza / 941-366-6116 lebargetropicalcruises.com/sunset-cruise

14. MARINA JACK II SUNSET DINNER CRUISE (SATURDAY, 10/11)

15. PLAYERS THEATRE
838 North Tamiami Trail
941-365-2494 / theplayers.org

16. RINGLING COLLEGE OF ART AND DESIGN’S MADEBY GALLERY
2700 North Tamiami Trail
941-822-0442 / madebygallery.com

17. RINGLING MUSEUM OF ART
5401 Bay Shore Road / 941-359-5700 ringling.org

18. SARASOTA OPERA HOUSE
61 North Pineapple Avenue
941-366-8450 / sarasotaopera.org

19. SELBY GALLERY AT RINGLING COLLEGE OF ART AND DESIGN
2700 North Tamiami Trail
941-359-7563 / ringling.edu/Selebygallery

20. SELBY GARDENS
811 South Palm Avenue
941-366-5731

21. STATE OF THE ART GALLERY
1525 State Street / 941-955-2787 sarasotafineart.com

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

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

DINING WALKING DISTANCE FROM RINGLING COLLEGE OF ART AND DESIGN

1. BIG E’S GOURMET COFFEE & SWEETS
2805 North Tamiami Trail
941-355-4432
Coffee and light bites

2. BURGER KING
2808 West Tamiami Circle

3. CARR’S CORNER CAFÉ
3025 North Tamiami Trail
941-355-4051
Sandwiches with vegetarian and vegan options

4. GROWLER’S PUB
2831 North Tamiami Trail
941-487-7373
30 craft beers on tap / no food service

5. LEAHNY’S VIETNAMESE RESTAURANT
2901 North Tamiami Trail
941-355-7909
Traditional Pho cuisine

6. SUBWAY
1777 North Tamiami Trail
941-365-5657

7. YUMMY HOUSE
3232 North Tamiami Trail
941-351-1688
Authentic Chinese bistro

BEACHES

COQUINA BEACH
2650 Gulf of Mexico Drive, South Anna Maria Island

LIDO BEACH
400 Ben Franklin Drive, Lido Key

LONGBOAT BEACHES
3175 Gulf of Mexico Drive, Longboat Key
3355 Gulf of Mexico Drive, Longboat Key
100 Broadway Street, Longboat Key

SIESTA BEACH
948 Beach Road, Siesta Key

TRANSPORTATION

METRO CAB
941-366-3333

NIGHT RIDE
941-922-0400

ROXY AIRPORT TRANSPORTATION
941-906-1010

SARASOTA TAXI
941-822-4430

SCAT BUS SERVICE
941-861-5000 / www.scgov.net/SCAT/Pages/default.aspx

SUPER SHUTTLE SARASOTA
727-571-4220

YELLOW CAB OF SARASOTA
941-955-3341

INCIDENTALS

1. PUBLIX SUPER MARKET
1044 North Tamiami Trail
941-366-2270

2. WALGREENS
1947 Fruitville Road / 941-955-2064

3. WHOLE FOODS MARKET
1451 1st Street / 941-316-4700
HYATT, HOTEL INDIGO & JURIED SHOW AREA

To Ringling Museum of Art & Sarasota/Bradenton International Airport

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

RINGLING COLLEGE AREA

Martin Luther King, Jr. Way

Old Bradenton Road

Tamiami Trail | US 41

N. Washington Boulevard | US 301

Boulevard of the Arts

Sarasota Bay

To Ringling Museum of Art & Sarasota/Bradenton International Airport