

SECAC_
BHM_
2018_

PRELIMINARY
SCHEDULE .V3

BIRMINGHAM ALABAMA
The University of Alabama at Birmingham

October 17-20, 2018
Online registration now open.
secacart.org

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SECAC 2018 AT-A-GLANCE

	WEDNESDAY OCT 17	THURSDAY OCT 18	FRIDAY OCT 19	SATURDAY OCT 20
CONFERENCE REGISTRATION	7-9pm Members who completed online registration may pick up materials/badge	7am-5pm On-Site Registration	7am-5pm On-Site Registration	7am-2pm On-Site Registration
CONCURRENT SESSION BLOCKS		I 8-9:45am II 10:15-11:45am BREAK III 1:15-3:00pm IV 3:15-5:00pm	V 8-9:45am VI 10-11:45am BREAK VII 1:15-3:00pm VIII 3:15-5:00pm	IX 8:30-10:15am X 10:30-12:15pm BREAK XI 1:15-3:00pm
VENDOR AREAS		9am-5pm	9am-5pm	9am-1:30pm
BREAK		11:45am-1:15pm	11:45am-1:15pm	12:15pm-1:15pm
SECAC MEETINGS	1:30-3:30pm Executive Board Meeting 4-7pm Board Meeting	12:00-1:15pm Awards Luncheon \$R		7:30am Annual Member's Breakfast and Business Meeting (open)
BMA Docent Tours			12:15-1:00pm Original Makers: Folk Art from the Cargo Collection tour at the Birmingham Museum of Art	12:15-1:00pm American Art Docent Tour at the Birmingham Museum of Art
EVENING EVENTS	6:30- 7:30pm New Members Welcome at Moretti's Lobby Bar 7:30-9:00pm Welcome Reception at the Sheraton Birmingham Conference Pre-function Room	5:30-7pm Cocktail Reception and exhibition viewing at the Birmingham Museum of Art. Co-sponsored by UAB, BMA and Birmingham Southern College. 7pm Keynote Speaker.	6-8pm SECAC Juried and Fellowship Exhibition Reception at UAB's AEIVA. Transportation provided.	

\$ = Separate Cost
R = Reservation Required

2018 SECAC Conference Preliminary Program

The University of Alabama at Birmingham is pleased to present the 2018 SECAC conference, October 17-20, 2018, and welcome *y'all* to come together in a dialogue of openness and inclusivity while enjoying Birmingham's unique vernacular, cuisine, and style.

Coined the "Magic City" in the late 19th century following a boon of iron and steel production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture.

Sessions will take place at the official conference hotel, the [Sheraton Birmingham](#), located in the heart of Birmingham's premier entertainment district, Uptown Bham, and steps from the [Birmingham Museum of Art](#) and the [Birmingham Civil Rights National Monument](#).

With a variety of local art galleries, James Beard Award-winning restaurants, and a hip nightlife scene leading a revival of culture and activity downtown, [see how the *New York Times* says Birmingham is ready to surprise you.](#)

Conference sessions and off-site programming opportunities across the Magic City will include:

- Featured keynote address by Andrew Freear of Auburn University's Rural Studio.
- A private reception to view the exhibition, [Third Space/Shifting Conversations about Contemporary Art](#) at the Birmingham Museum of Art. Creating connections between the American South and Global South, *Third Space* features over 100 works of art in a variety of mediums from the BMA's permanent collection. All BMA galleries are open during reception. Co-sponsored by UAB, BMA and Birmingham Southern College.
- The annual SECAC Artist Fellowship and Juried Members exhibitions reception at UAB's [Abroms-Engel Institute for the Visual Arts](#). Designed by the world-renowned architect, the late Randall Stout, AEIVA is a center for UAB and the Birmingham community to engage with contemporary art and artists. The *2018 SECAC Juried Exhibition* is juried by Peter Baldaia, Head of Curatorial Affairs, Huntsville Museum of Art, and features 55 works by 42 member artists. The 2017 SECAC Artist Fellow is UAB professor Stacey Holloway, who will present *Not to be Otherwise*, featuring new sculptural works in an immersive installation.

During your visit to Birmingham, you may enjoy local excursions to Birmingham's [Sloss Furnace National Historic Landmark](#), [Birmingham Civil Rights Institute](#), [Ruffner Mountain Nature Preserve](#), [Vulcan Park](#), or outsider artist Joe Mintner's African Village in America. Short day trips are also encouraged to nearby Hale County, where you can visit the [Rural Studio](#) and see sites where Walker Evans and William Christenberry made their iconic photographic work, or travel further south to Wilcox County, home of the Gee's Bend quiltmakers. The SECAC conference will also coincide with the annual [Kentuck Festival of the Arts](#) in Northport, 45 minutes west of Birmingham. Presenting more than 270 folk, visionary, and contemporary artists and expert craftspeople, the festival will celebrate its 47th year with great art, music, and food.

Conference Registration NOW OPEN

Early registration will be in effect through September 30; regular registration will close on October 8.

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|---|---|
| → Individual member registration rates: | early \$190 regular \$220 on-site \$280 |
| → Adjunct/Independent registration rates: | early \$150 regular \$180 on-site \$250 |
| → Student member registration rates: | early \$95 regular \$105 on-site \$130 |
| → Retired member registration rates: | early \$95 regular \$105 on-site \$130 |

CONFERENCE CONTACT

Jared Ragland
2018 SECAC Conference Director
University of Alabama at Birmingham
secac2018@uab.edu

Christine Tate
SECAC Administrator
admin@secacart.org

Hotel Reservations Now Open

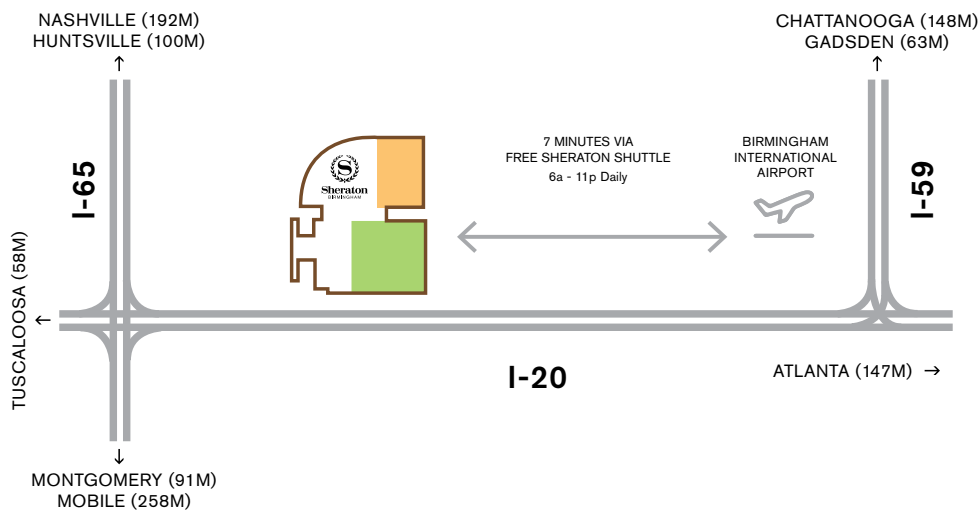
To reserve a room, visit <https://www.starwoodmeeting.com/Book/SECAC>.

Sessions will take place at the official conference hotel, the Sheraton Birmingham. The room rate at the Sheraton Birmingham is \$139 (\$163.33 with taxes and fees) for single or double occupancy, with a \$10 charge for each additional person. Complimentary guestroom internet is provided. A room block is set up for individual reservations. (Guests are responsible for their own charges). Note that reservations do not include food but coffee, tea, and water will be provided.

Transportation

The conference hotel is located a quick 4 miles (7 minutes) from the nearby Birmingham International Airport.

The Sheraton Birmingham operates a free daily shuttle, 6am-11pm. Taxi and popular ridesharing services are available for approximately \$15 each way. For those driving into Birmingham, the hotel provides approximately 1,500 parking spaces in their parking deck with easy access to the Sheraton via skywalk. Discounted SECAC rates for overnight self-parking are \$8; day rates are \$8, and valet is \$22. Interstate road construction scheduled for fall 2018 may cause minor traffic delays near the conference site.



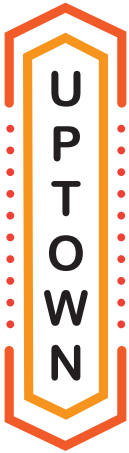
Media Policy

- All meeting rooms will be equipped with one digital projector, screen, podium and podium light.
- Presenters must supply their own laptops and appropriate adapters.
- No Internet access will be available in session rooms; presenters must have online information downloaded to laptops or other media devices.
- No slide projectors will be available.

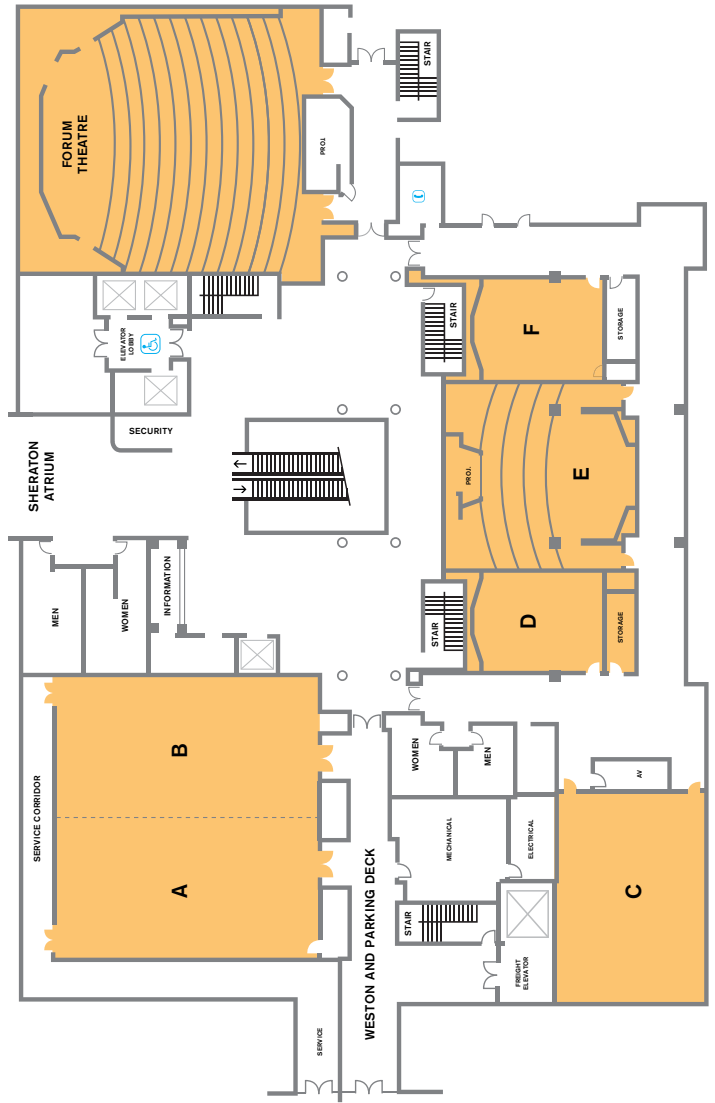
2018 SECAC Mentoring Program

Those participating in the program either as mentors or mentees should check in at the SECAC registration desk a few minutes before their appointment, unless other arrangements have been made. If you missed the mentoring program deadline and would like to talk with a mentor, please contact Heather Stark, stark5@marshall.edu.

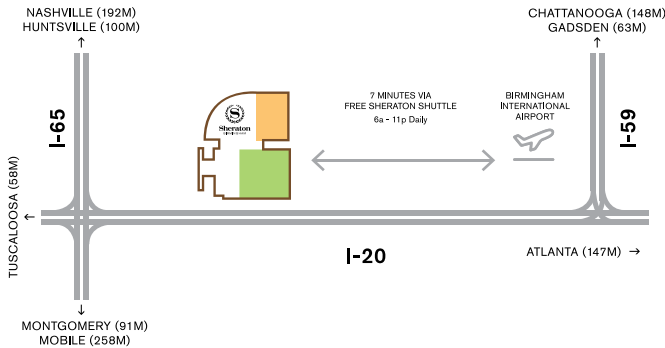
WALK TO IT!



- 1 **TODD ENGLISH PUB**
Elevated Pub Grub
- 2 **TEXAS DE BRAZIL**
Brazilian Steakhouse
- 3 **CANTINA LAREDO**
Upscale Mexican Cuisine
- 4 **THE SOUTHERN KITCHEN & BAR**
Southern Comfort Food & Beer
- 5 **YOUR PIE**
Brick Oven Pizza & Craft Beer
- 6 **MUGSHOTS GRILL & BAR**
Hamburgers & Beer
- 7 **OCTANE**
Pour-Over Coffee & Tea
- 8 **EUGENE'S HOT CHICKEN**
Nashville Style Chicken and Sides



FORUM SECOND FLOOR



DRIVING DIRECTIONS

From North

Take Interstate 65 South to Exit 261A. Then take Exit 125B, which is 22nd Street. Turn left at the second stop light and turn left again onto 9th Avenue North. Continue straight ahead and the hotel garage and main entrance is on the right.

From Birmingham International Airport

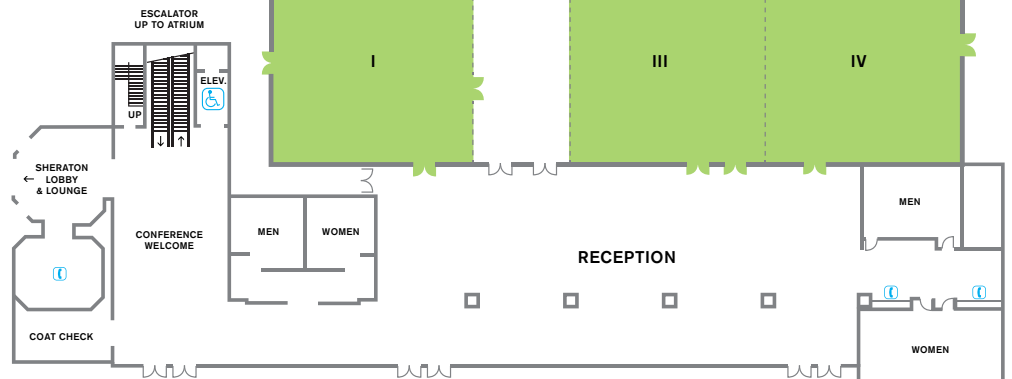
Take Interstate 20 West and exit at 22nd Street. Go through the intersection to the stoplight. Turn right at the light and the hotel entrance is one block further on the right.

From West

Take Interstate 20 East/Interstate 59 North to Exit 125B, which is 22nd Street. Turn left at the second stop light and turn left again on 9th Avenue North. Continue straight ahead and the hotel entrance is on the right.

From South

Take Interstate 65 North to Exit 261A. Then take Exit 125B, which is 22nd Street. Turn left at the second stop light and then turn left again on 9th Avenue North. Continue straight ahead and the hotel garage and main entrance is on the right.



SHERATON FIRST FLOOR BALLROOM



**2018 SECAC Keynote Speaker,
Andrew Freear, Rural Studio, Auburn University**

Andrew Freear, originally from Yorkshire, England, is the Wiatt Professor and Director of Auburn University's Rural Studio. Freear lives in a small rural community in Hale County, West Alabama, where for nearly two decades he has directed a program which questions the conventional education and role of architects. His architecture students have designed and built community buildings, homes and landscape projects for under-resourced local towns and nonprofit organizations.

Freear's role has been as liaison and advocate between local authorities, community partner's and architecture students in the collaborative realization of projects such as the 40-acre Lions Park, Newbern library and Greensboro Boys and Girls Club, all of which have focused on the health, welfare and education of at-risk youth. Whilst Newbern Volunteer Fire department, Newbern Town hall and Perry County Learning Center have worked to ensure the resilience of public institutions.

A model farm, on Rural Studio property, with a goal to produce food for forty students and staff, has started to address the irony that historically, agriculturally-based, rural regions are becoming food deserts and the consequences that this change has brought to local diet, health and welfare and the resultant suburbanization of small rural towns. In addition, since 2006 his students have explored twenty-two prototypes towards the 20K Rural House initiative: a wood-frame, affordable, equity building, site-built, locally sourced, contractor-realized, alternative to the factory-built trailer.

Freear lectures about Rural Studio across the United States and Europe. He has designed and built Rural Studio exhibits across the globe including at the Whitney Biennial, the Sao Paulo Biennial, V&A in London, MOMA NYC and most recently at the Milan Triennale and the Venice Biennale.

SCHEDULE BY CHAIR

CHAIR / CO-CHAIR

Alberts, Lindsay
 Arrizzoli, Louise / Terrono, Evie
 Balint, Valerie
 Barrett, Douglas
 Bates Ehler, Jennifer
 Beetham, Sarah
 Boone, Harry
 Boyles, James

 Bradley, Lorinda Roorda
 Burns, Kara / Lindeman, Christina
 Carson, Jenny
 Cavallo, Bradley / Nygard, Travis
 Chapman, Gary
 Collier, Aaron
 Contreras-Koterbay, Scott / Hoelscher, J.

Cory, Joseph
 Courts, Jennifer / Fee, Carey E.
 Crouther, Betty
 Culler, Jeremy
 Cushing, Douglas
 Davis, Sasha
 Dickins, Dawn
 DiFuria, Arthur
 Dossin, Catherine
 English, Travis / Kruglinski, Jennifer
 Erwin, Rachel
 Fahnestock, McLean
 Falk, Naomi
 Faulkes, Eve
 Fine, Jenny
 Finn, Matthew
 Fonder, Carrie
 Ford, Ann
 Frankel, Leah

Gaddy, Raymond / Waldvogel, Ashley
 Galliera, Izabel / Pearson, Steven
 Gamble, Antje
 Gardner-Huggett, Joanna
 Gay, Richard / Niedzialkowska, Beata
 Geiger, Melissa
 Gibbs, Diane
 Giorgio-Booher, Barbara
 Giuntini, Parme / Shelby, Karen

Gomez, Norberto
 Griffin, Dori
 Haikes, Belinda / Luhar-Trice, Chris

Hargrave, Katie
 Hawley, Elizabeth

SESSION TITLE

Teaching Art History and Writing – Session I
 Collecting and the Trade of Antiquities
 Artistic Autobiography: Artists' Homes and Studios as Gesamtkunsterwerke – Session II
 Hey, Teach! Considering Contemporary Pedagogical Practices
 Renaissance Art and Architecture As Cinematic Muse (ATSAH)
 "Little of Artistic Merit?" The Art of the American South – Session II
 Being Analog in a Digital World
 Queer Expression and American Art before Stonewall:
 Exploring Methodologies for Recovering the Past
 Malone, Kelsey Frady Creative Collaborations
 The Immortal Bard: Representations of Orpheus from Antiquity to Present
 The Life of the Object
 Art from Across the Oceans: Connections between the Americas, Europe, and Asia
 The UN-DISCIPLINED – Session I
 Making Space: Contemporary Painting in the Round (Or Close to It...)
 Art and Aesthetics in an Era of Artificial Intelligence and Digital Art:
 The Future Will Be the Now, or Will It?
 Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts
 American-Made: Holy Land Proxies in the United States
 Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
 Public Projects, Community Collaborations
 Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon
 Artistic Autobiography: Artists' Homes and Studios as Gesamtkunsterwerke – Session I
 Making "Art Appreciation" Matter--Big and Small – Session II
 Open Session on Netherlandish Art (HNA)
 All-Women Exhibitions before the 1970s
 Avant-Garde Echoes: Modernist Reverberations in Contemporary Art
 The Art of the Gift in Early Modern Europe
 Moving Images and Capturing Time: Video Art in the Curriculum
 Bring Out Your Dead: Failed Attempts & Spectacular Disasters
 Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum
 The UN-DISCIPLINED – Session II
 The Power of Typography: Amplified by Sound and Movement
 ...I Forgot to Laugh
 Keeping Up with Graphic Design Trends and Technology – Session II
 The Role of the Hand in Contemporary Technologies:
 The Pedagogies of Teaching Artists
 Are You Vulcan' Kidding Me? Mythology Everywhere
 Multiple Temporalities, Layered Histories in Contemporary Art
 Midcentury Mix of Art, Craft, and Industry
 Women Painting Women, Part II – Session II
 Containers in Medieval and Renaissance Life
 Southern Accents: Images and Influences of the American South
 Keeping Up with Graphic Design Trends and Technology – Session I
 Immersive Learning and Creating a Culture of Engagement (MACAA)
 History, Memory & Monuments:
 Teaching the South In & Out of the South – Roundtable
 Post Animal: Representation and Exploitation of the Non-Human Animal in the Network
 Teaching Graphic Design History
 Who Reviews Whom:
 Contemporary Perspectives on Peer Review, Promotion, and Tenure
 A Sense of Support (FATE)
 Omissions, Voids, and Absences:
 Art Historical Examinations of Things Unseen – Session II

DAY, TIME

Friday, 8:00-9:45
 Thursday, 10:15-11:45
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 Thursday, 3:15-5:00
 Friday, 1:15-3:00

SCHEDULE BY CHAIR // CONT'D

CHAIR / CO-CHAIR	SESSION TITLE	DAY, TIME
Hesser, Martina	Women Painting Women Part II – Session I	Friday, 3:15-5:00
Higgs, Jamie	Down Home: Considering the Southern Landscape	Saturday, 1:15-3:00
Horton, Rocky / Sturgill, Thomas	Presentation as Performance as Presentation	Thursday, 10:15-11:45
Hottle, Andrew / Gilderhus, Kiki	Unrecognized and Underrepresented	Saturday, 10:30-12:15
Houston, Kerr	Art History in the Field: Study Abroad and Best Practices	Thursday, 3:15-5:00
Huang, Amy	Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape	Thursday, 3:15-5:00
Johnson, Linda	Paragone: History of Artistic Competition Open Session – Session I	Friday, 1:15-3:00
Joiner, Dorothy	Open – Session In Art History for New Art Historians – Session I	Thursday, 1:15-3:00
Jovanovich, Monica / Rasmussen, Briley	Modern Matrons: Considering Women's Patronage of the Arts during the Long Twentieth Century	Friday, 10:00-11:45
Kienle, Miriam / Weissman, Terri	Politics and Portraiture	Thursday, 10:15-11:45
Kim, Joo	Type and Image	Saturday, 8:30-10:15
Kim, MiHyun / Gallop, David	Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design	Friday, 3:15-5:00
Kincer, Darrell	In the Dark: Analog Photography in a Digital World	Saturday, 10:30-12:15
Klipa, Rachel	East, West, South: Histories, Identities, and Art Practices	Thursday, 3:15-5:00
Kovacs, Claire	Exhibitions as Sites of Activist Practice	Thursday, 3:15-5:00
Kuonen, Lily	TI: ThinkY'all	Thursday, 1:15-3:00
Kutbay, Bonnie	Love, Courtship, and Marriage from Antiquity through the Baroque	Friday, 1:15-3:00
Liakos, Barbaranne	Historic American Painting: Ben Franklin, Barns, Baristas, and Backstitches	Thursday, 1:15-3:00
Lindsey, Shannon	Reflecting the Contemporary Art World through Undergraduate Curriculum Reform	Friday, 8:00-9:45
Lippert, Sarah	Paragone: History of Artistic Competition Open Session – Session II	Friday, 3:15-5:00
Lovelace, Dana Ezzell	Best-Kept Secrets Revealed: The Power of Design in the Typographic Landscape	Friday, 1:15-3:00
Lunde, Paige	Our Problem with the Concept of Time	Saturday, 1:15-3:00
Lynn, Meredith/ Dickens, Michael	The Future of the University Art Gallery	Thursday, 1:15-3:00
Malis, Jon / Friebele, Billy	New Technologies in the Studio	Thursday, 8:00-9:45
Martin, Floyd	Innovation & Experimentation: 1950s to the Present	Thursday, 8:00-9:45
Martinez, Victor / de Brestian, Scott	Something Old, Something New, Something Borrowed: Rethinking Reuse in Architecture	Saturday, 1:15-3:00
McFadden, Kathryn	AMBUSHED! Pussy Grabs Back, Y'all: Exhibitionism in Art and Performance	Friday, 1:15-3:00
Morales, Dito	Thirty Centuries of American Art: Borders, Connections, Ecopolitics, and the Geoaesthetics of Place	Saturday, 1:15-3:00
Morgan, Jonathan	Is This Mic On? Considering Humor	Friday, 3:15-5:00
Moseley-Christian, Michelle	Hair: Untangling Meanings in Pre-Modern Visual and Material Culture	Friday, 8:00-9:45
Mueller, Ellen	Intersections: Drawing & Social Practice	Friday, 8:00-9:45
Mulvaney, Beth / Frederick, Amy	Undergraduate Art History Research Papers – Session I	Saturday, 8:30-10:15
Mulvaney, Beth / Fredericks, Amy	Undergraduate Art History Research Papers – Session II	Saturday, 10:30-12:15
Mulvaney, Beth / Fredericks, Amy	Undergraduate Art History Research Papers – Session III	Saturday, 1:15-3:00
Murphy, Debra	Rendering Italy	Thursday, 1:15-3:00
Najafi, Roja	Pattern between Decorative and Abstract	Thursday, 10:15-11:45
O'Brien, Andrew	Landscape in Pieces	Saturday, 1:15-3:00
Parrish, Sarah	Teaching Art History and Writing – Session II	Friday, 1:15-3:00
Pavlović, Vesna	Elusive Image	Friday, 3:15-5:00
Peacock, Louly / Raymond, Claire	Selfies and Identity: Self-Portraiture in Photography and Beyond	Friday, 1:15-3:00
Perrott, Sage / Vigneault, Marissa	Zine Culture: Making, Activating, Archiving	Thursday, 10:15-11:45
Peterson, Kristi	Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II	Saturday, 10:30-12:15
Powers, John / Kelley, John	Portamento: Music, Visual Arts, and the Liminal Space Between	Thursday, 1:15-3:00
Reed, Sandra	The Art of Making by Recipients of the SECAC Artist's Fellowship...	Thursday, 10:15-11:45
Reneke, Margaret	In the Studio: Process and Practice	Thursday, 3:15-5:00
Ridler, Morgan	Raising a Fist: Art and Politics –Session I	Saturday, 10:30-12:15
Rizk, Mysoon	Open – Session In Art History for New Art Historians – Session II	Thursday, 3:15-5:00
Runnells, Jamie	How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings	Thursday, 8:00-9:45
Schaeffer, D. Bryan	Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session I	Friday, 10:00-11:45
Schwartzott, Amy	Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement	Thursday, 8:00-9:45

SCHEDULE BY CHAIR // CONT'D

CHAIR / CO-CHAIR	SESSION TITLE	DAY, TIME
Sienkewicz, Julia	Teaching the Art History of the United States	Friday, 8:00-9:45
Slipp, Naomi	"Little of Artistic Merit?" The Art of the American South – Session I	Saturday, 8:30-10:15
Speed, Bryce	Representation amidst Abstraction: A Look at Contemporary Painting...	Saturday, 1:15-3:00
Stephens, Rachel	American Modernism: Bryn Mawr, Buena Vista, Botanicals, and the Body	Friday, 3:15-5:00
Stonestreet, Tracy / Peck, Suzanne	Action and Making: Exploring the Intersection of Performance Art and Craft	Saturday, 1:15-3:00
Sullivan, Wanda	Natural Response: Metaphor, Narrative, and Interpretation	Friday, 3:15-5:00
Swift, Jason / Funk, Clayton	Transgressive Practices: Confronting Art, Scholarship, and Education	Thursday, 8:00-9:45
Toppins, Aggie	Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas	Friday, 10:00-11:45
Travesa, Jonathan / Molina, Cristina	Artist-Run Spaces, Collectives, and Collaboration	Thursday, 10:15-11:45
Tyree, Natalie / Bush, Rachel	One for the "Ages": Understanding and Influencing Millennials in the Classroom	Thursday, 10:15-11:45
Van Scoy, Susan	Past, Present, Future: Rephotography	Thursday, 3:15-5:00
Vogel, Christina	Teaching Studio Fundamentals through a Contemporary Lens	Friday, 3:15-5:00
Wacker, Kelly	Biologic Ecologic	Friday, 8:00-9:45
Walkiewicz, Alice	Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session I	Thursday, 10:15-11:45
Wang-Hedges, Ting	Making More With Less	Friday, 8:00-9:45
Ward, Neil	Design Educators and the Tenure Packet	Friday, 8:00-9:45
Wasserman, Andrew	Raising a Fist: Art and Politics –Session II	Saturday, 8:30-10:15
Watson, Mark	Right-Wing Attacks on Higher Education and How to Fight Back	Friday, 1:15-3:00
Wentrack, Kathleen	Performance, Media Art, and Their Multifarious Transmutations	Friday, 8:00-9:45
Wester, Jennifer	Making "Art Appreciation" Matter--Big and Small – Session I	Friday, 3:15-5:00
Wilkins, Catherine	Collaborating Toward Community Engagement: Inventive Partnerships...	Saturday, 8:30-10:15
Wilson, Ric	Community-Based Graphic Design	Thursday, 1:15-3:00
Wright, Erin	Art for Heart's Sake: Graphic Design as Advocacy	Friday, 10:00-11:45
Zakian, Michael	Abstract Expressionism, 70 Years After	Thursday, 1:15-3:00
Zakić, Boris	18th Century Art: Looking Ahead	Thursday, 3:15-5:00
Zalewski, Leanne	Artists Advancing the Cause: Artists as Art Dealers	Saturday, 10:30-12:15

Wednesday

7:00-9:00pm Registration Desk Open
4:00-7:00pm SECAC Board of Directors Meeting
6:30pm New Members Welcome, hosted by SECAC past-presidents Floyd Martin and Debra Murphy at the Sheraton Birmingham's Moretti's Lounge
7:30-9:00pm Welcome Reception at the Sheraton Birmingham Conference Pre-function Room

Thursday

Session I

8:00-9:45am

7:00am-5:00pm Registration Desk Open

American-Made: Holy Land Proxies in the United States

Chair: Jennifer Courts, The University of Southern Mississippi
Co-Chair: Carey E. Fee, Florida State University

Laura Elizabeth Shea, University of Illinois at Urbana-Champaign
Deep South: Sally Mann's Southern Photographs as Pilgrimage

Carey E. Fee, Florida State University
Jennifer Courts, The University of Southern Mississippi
Palestine Gardens: "It's Like Jesus Walked through Mississippi"

Being Analog in a Digital World

Chair: Harry Boone, Georgia Gwinnett College

Sarah Bielski, Independent Artist
Outcomes of an Adherence to Analog Painting in a Digital World:
The Joy of Delayed Gratification, a Stronger Sense of Self Esteem
and a Reconnection with Human Nature

Bridget Conn, Armstrong Campus, Georgia Southern University
Kodachrome Rumors: Why Outdated Technologies Thrive in
the Art World

Joseph Kameen, University of South Carolina Aiken
Like Fish in Water: The Impacts of Image-Fluency on
Pedagogy in Painting

Jaime Aelavanthara, University of Tampa
Experimental Photography: The Magic When Past Meets Present

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Chair: Betty Crouther, University of Mississippi

Jillian Decker, Johns Hopkins University and the New Jersey
Vietnam Veterans' Memorial Foundation
Building Ludwig I's German Identity: The Parthenon and German
Hellenism

Kimberly Schrimsher, Emory University
Becoming Guercino: Imitation and Innovation in a Seven-
teenth-Century Painter's Studio

Stephanie Chadwick, Lamar University
Pastiche and Performativity in Jean Dubuffet's Coucou Bazar

Brooke Alexander, The University of Mississippi
Borrower or Thief?

How Can We Assist You Today?

Possibilities for Higher Ed Arts Outreach in K-12 Settings

Chair: Jamie Runnels, Jacksonville State University

Patrice Anderson, Jacksonville State University
Design Prep: Exploration of Mentorship Online & IRL

Carla Rokes, University of North Carolina at Pembroke
Naomi Lifschitz-Grant, University of North Carolina at Pembroke
Reinforcing the Arts within Rural Communities through University
Outreach

Lisa Alembik, Georgia State University
Instilling the Art Spirit

Innovation & Experimentation: 1950s to the Present

Chair: Floyd Martin, University of Arkansas at Little Rock

Herbert Hartel, Queens College, City University of New York
Searching for Meaning, Identity and Place: Locating the Afri-
can-American Abstract Expressionists

Leigh Anne Roach, University of Alabama at Birmingham
Patterns, Perception and Pedagogy in Bridget Riley's Early
Work

Mary Mazurek, Institute for Doctoral Studies in the Visual Arts
and Columbia College
Everything Plus the Kitchen Sink: A Brief History of Noise
in Art and Music

Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement

Chair: Amy Schwartzott, North Carolina A & T State University
Co-Chair: Billy Friebele, Loyola University Maryland

Anthony Bingham, Miles College
59th Street Stories: The Ways of the Folk

James Barnhill, North Carolina Agricultural
and Technical State University
Social Justice Meets History Meets Art

Amy Schwartzott, North Carolina A&T State University
Where is the Front Door? Art and Culture at North Carolina
Agricultural and Technical State University

Keeping Up with Graphic Design Trends and Technology – Session I

Chair: Diane Gibbs, University of South Alabama

Samuel Ladwig, University of Central Oklahoma
Update Required: New Software, New Syllabus

Megan Cary, University of Mobile
The Agile Design Classroom: Tools and Methods
to Be More Nimble

Troy Abel, University of North Texas
Stop Teaching Technology—Becoming Autodidactic:
Strategies for Teaching UX and Design Tools

New Technologies in the Studio

Chair: Jon Malis, Loyola University Maryland

Julie Ward, Florida Atlantic University
Finding the Balance, How and When

Raluca Iancu, Louisiana Tech University Digital
Printmaking: Beyond CTRL+P

Jeremy Blair Tennessee Tech University
(Re)Playing Art Histories: Designing Video Games
with Preservice Art Teachers

Transgressive Practices: Confronting Art, Scholarship, and Education

Chair: Jason Swift, University of West Georgia
Co-Chair: Clayton Funk, The Ohio State University

James Enos, University of Georgia
Social Logistics—Performative Itineraries and Locative Space

Lisa Castello, Kennesaw State University
101 Ways to Recycle a Dissertation

Jeff Siemers, Institute for Doctoral Studies in the Visual Arts
The Subversive Event: Overturning Institutionalized Identities through Difference

Jim Daichendt, Point Loma Nazarene University
Post-Studio Processes and the Artist-Teacher

Thursday Session II 10:15-11:45am

Artist-Run Spaces, Collectives, and Collaboration

Chair: Jonathan Traviesa, Tulane University
Co-Chair: Cristina Molina, Southeastern Louisiana University

Meg Duguid, Tiger Strikes Asteroid Chicago
Looking at Ideas of Artist Run Institutions

Jeff Schmuki, Georgia Southern University
PlantBot Genetics and the ArtLab

Dickie Cox, Monmouth University
Meow Wolf: How the Due Return Became an Eternal House in the Multiverse

Collecting and the Trade of Antiquities

Chair: Louise, Arizzoli, University of Mississippi
Co-Chair: Evie Terrono, Randolph-Macon College

Maya Muratov, Adelphi University
Tiziana D'Angelo, University of Cambridge
Antique Gems, Bad Blood, and Rising Ambitions: Bringing the King Collection from Cambridge to New York

Tracey Eckersley, Kentucky College of Art + Design
Colonized Collections: Père Alfred-Louis Delattre and the Collection of the Musée Archéologique de St. Louis de Carthage, Tunisia

Mark Abbe, University of Georgia Lamar Dodd School of Art
Gina Wouters, Cheekwood Estate and Gardens
Ancient Marbles on Biscayne Bay

Eric Beckman, Indiana University
V.G. Simkhovitch and the Assembly of a Collection

Keeping Up with Graphic Design Trends and Technology – Session II

Chair: Ann Ford, Virginia State University

Wei Wang, Auburn University
Utilizing Wearable Eye-Tracking Technology in Graphic Design Process

Gary Rozanc, University of Maryland, Baltimore County
Keeping Up with the Joneses: Graphic Design Trends and Technology

Ann Ford, Virginia State University
Never Stop Learning

Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session I

Chair: Alice J. Walkiewicz, The Graduate Center, City University of New York

Barbara M Laux, Graduate Center, City University of New York
Filling in the Blanks: Claude III Audran and the Creation of the Rococo Arabesque

Erin Pauwels, Temple University
Grid, Sequence, Speed: Reading between the Frames of 19th-Century Photographic Motion Studies

Sandrine Canac, Stony Brook University
Something Which Is Unknown to Me, but Which Works upon Me: Robert Barry's Telepathic Imaginary

One for the "Ages": Understanding and Influencing Millennials in the Classroom

Chair: Natalie Tyree, Western Kentucky University
Co-Chair: Rachel Bush, Austin Peay State University

Nikki Arnell, Arkansas State University
Global Design Thinking and How the Millennial Mindset Is Changing the World

Natalie Tyree, Western Kentucky University
Motivating Millennials in the Creative Classroom

Shannon McCarthy, Eastern Kentucky University
Learning From Millennials, a Retrospective on How to Learn

Rachel Bush, Austin Peay State University
In this Day and Age: Learning Design from Millennials

Pattern between Decorative and Abstract

Chair: Roja Najafi, Oklahoma City Museum of Art

Kathleen Pierce, Rutgers University
Pocked: Pattern and the Diseased Surface in Fin-de-Siècle Visual Culture

Yasmine Nachabe Taan, Lebanese American University
Being Arab and Modern in Saloua Raouda Choucair's (1916-2017) Abstract Patterns

Christopher Taylor, University of Alabama in Huntsville
Made-for-TV Sports Arena Design: New Patterns for a Studio Practice

Politics and Portraiture

Chair: Miriam Kienle, University of Kentucky
Co-Chair: Terri Weissman, University of Illinois, Urbana-Champaign

Virginia Badgett, University of California, Santa Barbara
Portraits as Radical Politics: Robert Henri and "Red Emma"

Lauren (Ally) Johnson, University of Illinois, Urbana-Champaign
Non-Iconicity and Roy DeCarava's Civil Rights Portraits

Francesca Balboni, University of Texas, Austin
"Counterpublic" Portraiture: Marie Menken's Friend Films, 1945-1968

Tom Williams, Watkins College of Art,
The Carceral Portrait in Contemporary Art

Presentation as Performance as Presentation

Chair: Rocky Horton, Lipscomb University

Co-Chair: Thomas Sturgill, Middle Tennessee State University

Brent Everett Dickinson, Azusa Pacific University
Marcel Maus Hermeneutical Think Tank Presents SPECULATIVE
ENGASTRATION: The Business of Eating and Being Eaten in
Infinite Space

Jason Brown, The University of Tennessee – Knoxville
6 Happenings in 18 Parts

Kent Anderson Butler, Azusa Pacific University
From the Belly of the Whale

The Art of Making by Recipients of the SECAC Artist's Fellowship and SECAC Award for Outstanding Artistic Achievement (2013-2017)

Chair: Sandra Reed, Marshall University

Carol Prusa, Florida Atlantic University
Umbraphile

Duane Paxson, Troy University
Malelingue and Mors Eloquentiae
Reni Gower, Virginia Commonwealth University
Longevity to Legacy

Stacey Holloway, University of Alabama at Birmingham
Not to be Otherwise

Zine Culture: Making, Activating, Archiving

Chair: Sage Perrott, Utah State University

Co-Chair: Marissa Vigneault, Utah State University

Kell Connor, The Other World
Bus Lesbian

Marissa Vigneault, Utah State University
Community Zines

Noon: SECAC Awards Luncheon

All members welcome: tickets can be purchased in advance online

Thursday

Session III

1:15-3:00pm

Abstract Expressionism, 70 Years After

Chair: Michael Zakian, Pepperdine University

Michael Zakian, Pepperdine University
Abstractions and Stereotypes in the Art of Willem de Kooning

Rebecca Bivens, University of Illinois at Chicago
Lost in Space: Wolfgang Paalen, Robert Motherwell,
and Microcosmic Theory

Anthony Morris, Austin Peay State University
Industrial Expressionism: Hedda Sterne, Fortune, Deere & Co.

Jamin An, University of California, Los Angeles
Reconsidering "New York Painting and Sculpture: 1940-1970"

Are You Vulcan' Kidding Me? Mythology Everywhere

Chair: Raymond Gaddy, Georgia Southern Armstrong Campus

Co-Chair: Ashley Waldvogel, Savannah College of Art and Design

Glenda Swan, Valdosta State University
The Power of Images of Myth in the Classroom

Patrick Vincent, Austin Peay State University
Worshipping the Graphic: Hybrid Images of Contemporary
Mythologies

Evin Dubois, Watkins College of Art
Floating as Fanboy

Community-Based Graphic Design

Chair: Ric Wilson, University of Missouri

Morgan Manning, Maryville College
We Really Needed That Yesterday: Reflections on Designing for
a Large Non-Profit While Also Navigating the Tenure Track

Marius Valdes, University of South Carolina
Artist-in-Residence at Richland Library

RJ Thompson, Youngstown State University
Plus Public: A Startup Social Enterprise Transforming Communi-
ties via Design

Diane Gibbs, University of South Alabama
Pro-Bono Design Work in My Design Practice

Historic American Painting: Ben Franklin, Barns, Baristas, and Backstitches

Chair: Barbaranne Liakos, Northern Virginia Community College

Catherine Dossin, Purdue University
Benjamin Franklin, the American Revolution, and the French
People

Morgan Heard, The University of Alabama
"May the Points of Our Needles Prick the Slaveholder's
Conscience": Women's Abolitionist Needlework and the
Anti-Slavery Fair

Eileen Yanoviak, University of Louisville and Speed Art Museum
Crossings: Farmstead Imagery and the American Civil War

Caroline Gillaspie, The Graduate Center, City University
of New York
Fueling the Union: Coffee Consumption in Winslow Homer's Civil
War Images

ITI: ThinkY'all

Chair: Lily Kuonen, Jacksonville University

Jessica Mongeon, Arkansas Tech University
Intangibles: Creating a Positive Learning Environment

Lauren Evans, Samford University
The Procreative Professor and the Creative Process

Carlos Colón, Savannah College of Art and Design
The Value of an Arts Education beyond Your Chosen Field

Midcentury Mix of Art, Craft, and Industry

Chair: Antje Gamble, Murray State University

Briley Rasmussen, University of Florida
The Sin of the Cat Cookie Jar: MoMA, Television, and the Ameri-
can Child at Mid-Century

Antje Gamble, Murray State University
America's Italy at Work: The Politics of Italian Art, Craft and
Industry in the United States after WWII

Lorinda Roorda Bradley, University of Missouri
"What Is This Stuff Doing at the Met?"

Open – Session In Art History for New Art Historians – Session I

Chair: Dorothy Joiner, LaGrange College

Michael Ridlen, University of Iowa
Prud'hon's Political Allegories around 1800

Devon Zimmerman, The University of Maryland, College Park
Pattern as Model: De Stijl, Abstraction, and the Decorative Arts

Mia Laufer, Washington University in Saint Louis
Gustave Moreau and the Implications of Jewish Ownership

Samuel Washburn, University of Central Oklahoma
Trends in Illustration: Types as Observed in the Society of Illustrators Annuals

Portamento: Music, Visual Arts, and the Liminal Space Between

Chair: John Powers, University of Tennessee, Knoxville

Co-Chair: John Kelley, University of Tennessee School of Art

Kevin Concannon, Virginia Tech
Laurie Anderson: The Studio, the Stage, and the Stories

John Harlan Norris, Arkansas State University
Wild Combination: Painting, Dreampop and Everything Inbetween

Elisabeth Pellathy, University of Alabama at Birmingham
Visualized Birdsongs

John Kelley, University of Tennessee School of Art
Cinematic Musical Practice as a Mode of Visual Thinking

Rendering Italy

Chair: Debra Murphy, University of North Florida

Jeremy Culler, University of South Carolina Aiken
Rendering Orvieto: The Spatial and Cultural Heritage of Livio Orazio Valentini

Chris Luhar-Trice, University of North Florida
Teaching in Italy: Its Influence on a Working Artist

Debra Murphy, University of North Florida
Rendering Italy: The Paintings of Joseph Jeffers Dodge

The Future of the University Art Gallery

Chair: Meredith Lynn, Florida State University

Co-Chair: Michael Dickins, Austin Peay State University

Beverly Joyce, Mississippi University for Women
Breaking through the Silos

Christopher Reno, Catich Gallery - St Ambrose University
An Interstitial Educational Mode—Recent Student Experiences at the Catich Gallery

Brad Adams, Berry College
Unauthorized

Sylvia Rhor, Carlow University
The University Art Gallery as a Tool of Social Justice

Thursday

Session IV

3:15-5:00pm

...I Forgot to Laugh

Chair: Carrie Fonder, University of West Florida

Wendy DesChene, Auburn University
From Butts to Britney

Caroline Byrne, Independent

Too Serious for Drama: Satire as Philosophy in Early Fantasy Fiction

Lauren Ruth, California State University,
Chico
No Punchline Required

Amy Bowman-McElhone, Florida State University and University of West Florida Pensacola Museum of Art
"Playing with Dead Things:" Mike Kelley's Uncanny Humor and Curatorial Play

Past, Present, Future: Rephotography

Chair: Susan Van Scoy, St. Joseph's College, NY

Betsy Williamson, El Centro College
Hushangabad: An Indian Village 1968 / 2018

Taylor Bradley, The University of Texas at Austin
Photography, Rephotography, and the Medium of Reproduction:
Art Alanis, Ed Ruscha, and John Szarkowski

18th Century Art: Looking Ahead

Chair: Boris Zakić, Georgetown College

Floyd Martin, University of Arkansas at Little Rock
Georgian London Revisited

Macon St. Hilaire, Austin Peay State University
Investigating Influence and Artistic Training in 18th-Century British Portraiture through the Lens of Technical Analysis: A Study of a Painting Attributed to John Smibert (1688-1751)

Kasie Alt, Georgia Southern University
Manifesting Fiction in the Landscape:
The Mithraic Altar at Wrest Park, Bedfordshire

Daniel Graham, Georgetown College
Current Art Practices through 18th-Century
Woodworking and Tools

A Sense of Support (FATE)

Chair: Katie Hargrave, University of Tennessee at Chattanooga

Lauren Kalman, Wayne State University
Between Synchronization and Interpretation: Coordinating a
Foundations Program for Part-Time Faculty

Elissa Armstrong, Virginia Commonwealth University
Support Structures: Shoring up Student and Faculty Success in
Art Foundation

Alexandra Robinson, St. Edward's University
Educating <3 and Minds

Emily Bivens, University of Tennessee,
Learning to Freestyle

Art History in the Field: Study Abroad and Best Practices

Chair: Kerr Houston, Maryland Institute College of Art

Jennifer Snyder, Austin Peay State University
London (Art) Calling: Study Abroad at Austin Peay State University

Kerr Houston, Maryland Institute College of Art
"There Is a Strong Instinct in Me": Drawing in the Field as a
Means of Study

Heather Stark, Marshall University
Art History as Experience: Study Abroad for Non-Majors

Avant-Garde Echoes:

Modernist Reverberations in Contemporary Art

Chair: Travis English, Frostburg State University, Maryland
Co-Chair: Jennifer Kruglinski, Salisbury University

Lex Lancaster, University of South Carolina – Upstate
Hard Edges, Queer Feminist Edging: Ulrike Müller's Abstractions

James Toub, Appalachian State University
Biophilic Design and Modern Art

Lisa Lee, Emory University
Reverent Travesties: Thomas Hirschhorn's Late-80s
Abstractions

Jennifer Kruglinski, Salisbury University
Martha Rosler's Montaged Disruptions

East, West, South: Histories, Identities, and Art Practices

Chair: Rachel Klipa, Independent

Miguel Angel Gaete, University of York
Alexander von Humboldt as Romantic and His Influence on
the German Traveller Artists That Arrived in Chile during the XIX
Century

Judith Knippschild, Heidelberg Graduate School for the Hu-
manities and Social Sciences
"One will hardly find a more beautiful sight": Japan in the Imagi-
nation of Western Artists

Manami Ishimura, TAMUCC
Stillness and Dynamism

Lynne Larsen, University of Arkansas at Little Rock
Defining the Present through the Past: Portraits of Kings in
Aboomean Homes

Myda Iamiceli, University of West Georgia
Memories [Re]mixed: Reimagining History

Exhibitions as Sites of Activist Practice

Chair: Claire Kovacs, Augustana College

Izabel Galliera, McDaniel College
Curatorial Models in Contemporary Exhibitions
of Activist Practice

Yulia Tikhonova, St. John's University Art Gallery
Radical Curator (as Inspired by Citizen: An American Lyric by
Claudia Ranikine)

Melissa Geppert, University of Central Florida
Rehearsals for the Public Good in William Pope L.'s 'Flint Water'

Immersive Learning and Creating a Culture of Engagement (MACAA)

Chair: Barbara Giorgio-Booher, Ball State University

Kaleena Sales, Tennessee State University
Cynthia Gadsden, Tennessee State University
Connecting Student-Artists & Community

Jerry Johnson, Troy University
Engaging the Community through a Collaboration Center

Shantanu Suman, Ball State University
Community Engagement with an Academic Experience

Jim Benedict, Jacksonville University
Serious Fun: At the Intersection of Board Games and Sculpture

In the Studio: Process and Practice

Chair: Margaret Reneke, LaGrange College

Marisa Andropolis, University of Mississippi
Traditional Processes on Less Traditional Surfaces

Kimble Bromley, North Dakota State University
Painting the Pond: My Own Giverny in Rural Minnesota

Giang Pham, The University of Alabama
But Disciplined in Approach

Daniel Shellenbarger, The Ohio State University
The Invisible Hand: The Emancipation of Practice

Open – Session In Art History for New Art Historians – Session II

Chair: Mysoon Rizk, University of Toledo

Lisa Strickland, Stony Brook University
Reclaiming Eco-Art: A Feminist Legacy

Bryan Hilley, Independent Scholar
Here Today, Gone Tomorrow: Visibility in the Performances of
Chris Burden

H.C. Arnold, University of California, Riverside
Relation-Clicks: The Sonic Drawings of Michael Brewster

Clare van Loenen, Virginia Commonwealth University
To Script/Too Scripted: Guidelines for Socially Co-Operative
Arts Practice

Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape

Chair: Amy Huang, Brown University

Amy Huang, Brown University
Landscape of Memories: A Case Study on
Seventeenth-Century Nanjing

Amalia Wojciechowski, Bryn Mawr College; Barnes Foundation
Protective Hauntings: Genii Loci in Polish Art of the Nineteenth
Century

Meghan Bissonnette, Colorado Mesa University
Remembering the Present: Imagined Ruins in Visual Culture

Andrew Hottle, Rowan University
Ruined Splendor Personified: Sylvia Sleigh in the Crystal Palace
Garden

Joshua Fisher, Arkansas Tech University
"To Tell of Outrage": Photographs of the Borscht Belt

5:30-7:00pm Reception to view Third Space/Shifting
Conversations about Contemporary Art and Museum
galleries at the Birmingham Museum of Art. Co-sponsored
by UAB, BMA and Birmingham Southern College.

7:00pm Keynote Lecture with Andrew Freear, Auburn
University's Rural Studio, at Birmingham Museum of Art

Friday
Session V
8:00-9:45am

All-Women Exhibitions before the 1970s

Chair: Catherine Dossin, Purdue University

Roberta Serra, Université Paul Valéry-Montpellier 3
The Reception of the Salon of the Union des Femmes Peintres et Sculpteurs, between Late Nineteenth- and Early Twentieth-Century France

Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas
“A Special Category”: Some Women Artists in All-Female Shows (Argentina, 1930s)

Doris Sung, The University of Alabama
Women Artists as Valuable Citizens: An All-Women Art Society in 1930s Shanghai

Shannon Lieberman, Independent
“A ‘pioneering’ spirit”: The Newark Museum’s Women Artists of America, 1707-1964

Amy Rahn, Stony Brook University
“I Hope You Do Not Think It Bold of Me”: Women Artists on “Women Artists of America, 1707-1964”

Biologic Ecologic

Chair: Kelly Wacker, University of Montevallo

Wanda Sullivan, Spring Hill College
Synthetic Naturals

Jillian Hirsch, University of Tennessee – Knoxville
Greening the Greyscape

Jessica Landau, University of Illinois at Urbana-Champaign
Getting into the Woods: Locating the Animal in Art Historical Practice

Barbara Giorgio-Booher, Ball State University Conservation
Tom McConnell, Ball State University
Tales: Children’s Books about Wildlife Conservation

Design Educators and the Tenure Packet

Chair: Neil Ward, Drake University

Scott Fisk, Samford University
Tenure & Promotion Common Mistakes

Matthew Donaldson, University of South Carolina Upstate
Am I In??? The Designer’s Quest in Crafting Scholarship Value for the Promotion and Tenure Process

Amanda Bridges, Gardner-Webb University
Navigating the Tenure Process in a Small Liberal Arts Setting

Angela Horne, Georgia Southern University
The Other GDP

Kelly Celeste Porter, East Tennessee State University
It Takes a Village

Hair: Untangling Meanings in Pre-Modern Visual and Material Culture

Chair: Michelle Moseley-Christian, Virginia Tech

Alexandra Tunstall, SCAD Atlanta
Stitching the Sacred: Devotional Embroidery Using Human Hair in Early Modern China

Tera Hedrick, Wichita Art Museum
Hair and Heirs: Picturing Relationships in 18th and 19th Century Portrait Miniatures

Michelle, Moseley-Christian, Virginia Tech
Hairy Female Bodies and the Early Modern Wild Woman in Visual Art

Intersections: Drawing & Social Practice

Chair: Ellen Mueller, UMass Dartmouth

Paul Collins, Austin Peay State University
Fortnight Sessions: Interactive Journalism through Drawing

Cayla Skillin-Brauchle, Willamette University
Drawing Data

Gráinne Coughlan, Dublin Institute of Technology
Speculative Drawing in From Different Worlds (1987)

Rae Goodwin, University of Kentucky,
School of Art and Visual Studies
Grandmothers are Superheroes!

Making More With Less

Chair: Ting Wang-Hedges, Oklahoma State University

Jonathan Cumberland, The University of Alabama
The Little Department that Could

Christian Dunn, Jacksonville State University
Screen Printing: Low Cost, High Return

Bruce Mackh, Rocky Mountain College of Art + Design
The Future of Studio Art in Higher Education

Open Session on Netherlandish Art (HNA)

Chair: Arthur DiFuria, Savannah College of Art and Design

Cynthia Toussaint Andrews, Independent Scholar
Grunewald and Hagenau’s Isenheim Altarpiece, Ancient Feminine Agrarian Science, Melancholic Disposition, and Problems in Art History

Paige Ganzel, Savannah College of Art and Design
Martin van Heemskerck’s Twelve Patriarchs as Visual Exegesis

Catherine Powell, University of Texas at Austin
A Cabinet of Curiosity out of doors: Exploring the relationship between the Dutch 17th-century garden and collections

Performance, Media Art, and Their Multifarious Transmutations

Chair: Kathleen Wentrack, Queensborough CC, City University of New York

Francesca Bacci, University of Tampa
Re-enacting the Ephemeral: On the Status of Performance Art in the Era of Its Digital Reproduction

Ian Wallace, Graduate Center, City University of New York
From Taboo to Tableau: Actionism as Museum Object

Kathleen Wentrack, Queensborough CC,
City University of New York
Variations on Video and Performance:
The Work of Ulrike Rosenbach

Reflecting the Contemporary Art World through Undergraduate Curriculum Reform

Chair: Shannon Lindsey, University of Central Florida

Valerie Powell, Sam Houston State University
Strategies for Remixing Foundations

Chris Ireland, Tarleton State University
Fables of Curriculum Reconstruction

Jessica Burke, University of North Carolina at Charlotte
On Your Mark, Get Set, Go

Michael Marshall, University of Georgia
Studio Art Core

Teaching Art History and Writing – Session I

Chair: Lindsay Alberts, Boston University

Lara Kuykendall, Ball State University
Know Your Audience: Making Writing Real for Students and Teachers

Jenna Altomonte, Mississippi State University
Interactive Approaches to Teaching (and Performing) Art History

Elizabeth Pugliano, University of Colorado Denver
Not Another Analysis Paper: A Postmortem on an Alternative Term Assignment for Art History Survey

Vanessa Troiano, Graduate Center, City University of New York
Art History and Collaborative Writing Pedagogy

Teaching the Art History of the United States

Chair: Julia Sienkewicz, Roanoke College

Judy Bullington, Belmont University
Fostering Critical Perceptions in Studies of Historic African-American Art

Nancy Puchner, University of North Carolina at Pembroke
The Impact of Indigenous Voices when Teaching Native American Art History

Kate Kocyba, The University of Alabama
“Less is a Bore”: Expanding American Architectural History Beyond High Style Architecture

Evie Terrono, Randolph-Macon College
Food for Thought: Teaching American Art History through Food Studies

Julia Sienkewicz, Roanoke College
SoTL for American Art History?

The Immortal Bard: Representations of Orpheus from Antiquity to Present

Chair: Kara Burns, University of South Alabama

Co-Chair: Christina Lindeman, University of South Alabama

Benjamin Harvey, Mississippi State University
Going Underground: Asterios as Orpheus in the Work of David Mazzucchelli

James Boyles, North Carolina State University
The In-Betweenness of Orpheus

Christina Lindeman, University of South Alabama
Orpheus in the Eighteenth-Century Music Room

Friday

Session VI

10:00-11:45am

Art for Heart's Sake: Graphic Design as Advocacy

Chair: Erin Wright, University of Alabama at Birmingham

Michelle Nelson, Youngstown State University
Social Activism in Introduction to Graphic Design

Tasheka Arceneaux Sutton, Southeastern Louisiana University
Black Lives Matter Too

Erin Wright, University of Alabama at Birmingham
Posters Without Borders

Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon

Chair: Douglas Cushing, The University of Texas at Austin

Sarah Archino, Furman University
Little Magazines in the Shadow of WWII

Karla Huebner, Wright State University
Are We ReD? Revue Devětsil and the World of Czech Modernist Magazines

Julia Detchon, University of Texas at Austin
Little Magazines as Open Work: Diagonal Cero and the Transition from Concrete Poetry to Conceptual Art

Brandon Waybright, George Fox University
History from the Ground Up: The Zine as Model for a More Inclusive Design History

Artistic Autobiography: Artists' Homes and Studios as Gesamtkunstwerke – Session I

Chair: Sasha Davis, Renee and Chaim Gross Foundation

Erin Carter, Independent Scholar
Carving A Legacy: The Home & Studio of Albin Polasek

Sarah Tietje-Mietz, Stone Quarry Hill Art Park
Modern Nature: Dorothy Riester and Stone Quarry Hill Art Park

Carlie Wilmans, The 500 Capp Street Foundation
The David Ireland House: Artist's Home as Masterwork

Julia Rosenbaum, Bard College
Frederic Church's Olana: Reading the Landscape as Autobiography

Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas

Chair: Aggie Toppins, University of Tennessee at Chattanooga

Dori Griffin, Ohio University
Designers Curating Archives

Robert Finkel, Auburn University
A People's History of Graphic Design

Matt Greenwell, University of Tennessee at Chattanooga
Here and Now: Shaping Design's History through the Lens of Contemporary Practice

Ashley Prak, University of Tennessee at Chattanooga
Rethinking Graphic Design History: A Creative Endeavor to Examine Referential Practices in Contemporary Graphic Design

Aggie Toppins, University of Tennessee at Chattanooga
Good Nostalgia/Bad Nostalgia

Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts

Chair: Joseph Cory, Samford University

Neil Callander, University of Arkansas
The Barn Quilt Project: A Front Porch Forum for the Arts in the Rural South

Jeff Whelan, Elizabeth City State University
Change by Design: Foundation Pedagogy for Social Awareness

Sue Jenkins, Marywood University
Beyond the Park Mural: A Win-Win Approach to Service Learning in the Design Classroom

EunJung Chang, Francis Marion University
Community Service-Learning: Making a Critical Connection with the Real World

Lillian Lewis, Youngstown State University
Collaborative Teaching for Community Improvement

Bring Out Your Dead: Failed Attempts & Spectacular Disasters

Chair: Naomi J. Faulk, University of South Carolina

Rebecca Keller, School of the Art Institute of Chicago
Close-Calls and Also-Rans

Daniel Kraus, Temple University
Tiny Mysteries: 19th-Century Microscopic Photographs

Virginia Griswold, Austin Peay State University
Form Follows Failure: Risk, Reward, and Humility in the Sculpture Classroom

Valerie Zimany, Clemson University
Even Monkeys Fall From Trees: Accepting Fallibility as an Educator

Containers in Medieval and Renaissance Life

Chair: Richard Gay, University of North Carolina at Pembroke
Co-Chair: Beata Niedzialkowska, University of North Carolina at Pembroke

Yue Dai, University of Illinois at Urbana-Champaign
Secular Dimension of the Aśoka Stūpa of the Changgan Monastery in the Song Dynasty

Dana Hogan, Syracuse University in Florence
Representations of Judith on Quattrocento Marriage Chests: Exhorting the Heroic Female Identity in Service of Civic Duty

Beth Mulvaney, Meredith College
Container within the Container: Cardinal Bessarion's Reliquary Cross and Gentile Bellini's Tabernacle Panel

Rachel Danford, Marshall University
Changing Views on Ambrose's Relics: The Golden Altar and Stucco Ciborium in Sant' Ambrogio in Milan

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session I

Chair: D. Bryan Schaeffer, Thomas More College

Hayley Woodward, Tulane University
On the Fringe: Inscribing Boundaries in the Coixtlahuaca Lienzos

Catherine Popovici, University of Texas at Austin
Center and Countryside: The Ritual Landscape of Stelae in Copán's River Valley

Heather Lundy, University of Tampa
Architecture and Placemaking at a Northern Maya City: A Re-Evaluation of the Zoomorphic Portal at Ek' Balam

Yumi Park Huntington, Framingham State University
The Spatial Environment of the Acropolis at Jequetepeque-Jatanca: Architecture, Landscape, and Cosmology during the Late Formative Period in Peru

Modern Matrons: Considering Women's Patronage of the Arts during the Long Twentieth Century

Chair: Monica Jovanovich, Golden West College
Co-Chair: Briley Rasmussen, University of Florida

Leanne Zalewski, Central Connecticut State University
Late Nineteenth-Century Art from a Woman's Point of View

Ferris Olin, Rutgers University
Judith Brodsky, Rutgers University
20th Century Voices of Authority: The Ascendancy of Art Doyennes

Jennifer Wester, Notre Dame of Maryland University
The Sensational Iris Clerf

Heidi Powell, University of Florida
Ima Hogg and Fran Bass: From Digital Reflections of the Past to Contemporary Collecting

Moving Images and Capturing Time: Video Art in the Curriculum

Chair: McLean Fahnestock, Austin Peay State University

Tacie Jones, Virginia Tech
An Ethos of Action in Art?

Chanan Delivuk, Anne Arundel Community College
The Artist as Historian as Professor: How Art History can be Intergrated into the Fine Arts Classroom

Barry Jones, Austin Peay State University
<terminal>: Video as a Flexible, Portable, and Public Exhibition and Teaching Medium

The Life of the Object

Chair: Jenny Carson, Maryland Institute College of Art

Lauryn Smith, Case Western Reserve University
Fabricated Identity: The Re-use of Islamic Textiles by Austrian Habsburg Women

Akela Reason, University of Georgia
What the History of Cleopatra's Needle Can Tell Us about Monuments

Harmony Wolfe, Independent Scholar
Anna Halprin and the Score for The Five Legged Stool

The UN-DISCIPLINED – Session I

Chair: Gary Chapman, University of Alabama at Birmingham

Carl Linstrum, Savannah College of Art and Design
The Blender: Confessions of a Material and Process Junkie

Carrie Fonder, University of West Florida
Vinyl, Steel, and Bald Caps: The Materials of a Contemporary Sculptural Practice

Greg Skaggs, Troy University
One Small Step for Man: Extending the Painted Surface

Raymond Yeager, University of Charleston
The Complicated Life of a Frustrated Sculptor Trapped in the Body of a Painter

Casey McGuire, University of West Georgia
Manifestations of the American Dream

Friday

Session VII

1:15-3:00pm

**AMBUSHED! Pussy Grabs Back,
Y'all: Exhibitionism in Art and Performance**

Chair: Kathryn McFadden, Independent Scholar/Artist

Stephanie Crawford, Rutgers University, Special Collections
and University Archives
A Short History of Cunt Art

Kathryn McFadden, Independent Scholar/Artist
An Aesthetic of Anxiety: Art, Pussy and Philosophy

Kalia Brooks, New York University
Lil' Kim and Baudelaire: Ayana Evans's Exhibitionist
Takeover in Operation Catsuit

Stephanie Kang, The Ohio State University
Tuna Rice Balls: A Playful and Confrontational Performance of
Asian Femininity

**Best-Kept Secrets Revealed: The Power of Design
in the Typographic Landscape**

Chair: Dana Ezzell Lovelace, Meredith College

Alma Hoffmann, University of South Alabama
Keith Wall, University of South Alabama
Type as Visual Reality

Kevin Cates, UA Little Rock
Forced Foray into Typographic Education

Dana Ezzell Lovelace, Meredith College
Typographic Secrets: How to Create Amazing Text Lockups

**Love, Courtship, and Marriage from Antiquity
through the Baroque**

Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

Heather Sharpe, West Chester University of Pennsylvania
The Games Women Play: Athenian Vases with Scenes of Women
Playing Kottabos

Einav Zamir, University of Texas at Austin
"In the Pretense of Young Brides": The Distaffs of Ephesus

Bridget Sandhoff, University of Nebraska Omaha
Love, Etruscan Style

Reed O'Mara, Case Western Reserve University
Strasbourg's Prince of the World as Political Foe
and Sinful Suitor

**Multiple Temporalities,
Layered Histories in Contemporary Art**

Chair: Izabel Galliera, McDaniel College

Co-Chair: Steven Pearson, McDaniel College

Karen Shelby, Baruch College
Altar: From the Fifteenth through the Twenty-First Centuries

Heath Schultz, University of Tennessee at Chattanooga
Resonant Histories and Détournement against
White Supremacy

Nicole Ringel, University of Maryland Baltimore County
The Urban Palimpsest: Approaching Public Space as a
Multi-Temporal Surface

Steven Pearson, McDaniel College
Quoting My Past to Realize New Futures

**Omissions, Voids, and Absences: Art Historical
Examinations of Things Unseen – Session II**

Chair: Elizabeth S. Hawley, The Graduate Center, City University of
New York

Katherine Baker, Arkansas State University
King Me! Reconstructing Absence through the Archives

Kris Belden-Adams, University of Mississippi
Theorizing the Image in Its Absence: Roland Barthes' Winter
Garden Photograph

Laura Smith, Coastal Carolina University
An Origin in Absentia: Richard Tuttle's First Work

Paulina Pardo Gaviria, University of Pittsburgh
Lost Videocassettes and Reused Magnetic Tapes: An Early
History of Brazilian Video Art

**Paragone: History of Artistic Competition
Open Session – Session I**

Chair: Linda Johnson, University of Michigan-Flint

Sarah Lippert, University of Michigan-Flint
Crivelli's Paragone Iconology

Chad Airhart, Carson-Newman University
Expanding the Microcosm: My Art and the Issue
of Competition vs. Cooperation

Hannah Segrave, University of Delaware
"Io solo, fra i vivi, di cimentarmi fra tanti morti": Salvator Rosa
and the 1668 San Giovanni Decollato Exhibition

Public Projects, Community Collaborations

Chair: Jeremy Culler, University of South Carolina Aiken

Jason Swift, University of West Georgia
The Pearl Street Gallery: A Project Destined to Fail

Nicole Foran, Middle Tennessee State University
Art Advocacy Through Community Engagement

Pamela Toll, University of NC Wilmington
No Boundaries International Art Colony, the Early Days

Kiki Gilderhus, University of Northern Colorado
Jay Trask, University of Northern Colorado
Collaborating Across Campus: Constructing Access to the
Petteys Collection of Women Artists

Ellie Perendy, Baruch College
Belgium's Historic Settings: Repurposed with Contemporary Art

**Right-Wing Attacks on Higher Education
and How to Fight Back**

Chair: Mark Watson, Clayton State University

Mark Watson, Clayton State University
We Are All Contingent: Faculty Working in Union to Defend
the Common Good

Beauvais Lyons, University of Tennessee, Knoxville
The Role of the Arts and Promoting Campus Civility
and Free Speech

Ruthann Godollei, Macalester College
Fight Nazis: Visual Protest and Pushback on Campus

Selfies and Identity: Self-Portraiture in Photography and Beyond

Chair: Louly Peacock, University of North Carolina at Asheville

Co-Chair: Claire Raymond, University of Virginia

Neely Patton, Institute for Doctoral Studies in the Visual Arts
Filtering Art, Filtering Self: Through the Lens of the Selfie

Dafna Steinberg, Northern Virginia Community College
Does This Make Me Look Fat?: Self-Portraiture, "Selfies" and the Bigger Female Body

Brittany Lockard, Wichita State University
Full(y) Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar's Portraits

Irby Pace, Troy University
Unintended Consequences

Southern Accents: Images and Influences of the American South

Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

Emily Goodman, Transylvania University
From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg

Annie Poslusny, Meredith College
W. R. Valentiner and the Genesis of the North Carolina Museum of Art

Rebecca Reynolds, Valdosta State University
History in the Present: A Reception Study of "Places with a Past"

Bridget Gilman, San Diego State University
"The Silence Is Splattered with Fear": Gordon Parks's Photographs of Segregation in Alabama

Teaching Art History and Writing – Session II

Chair: Sarah Parrish, Plymouth State University

Jenevieve DeLosSantos, Independent
Learning to Look, Learning to Write: Fostering Critical Thinking Skills in High School and First-Year College Students through Art Historical Writing

Janet Stephens, Georgia Gwinnett College
Writing Art into the General Education Curriculum

Cindy Persinger, California University of Pennsylvania
Doing (Undergraduate) Research in Art History

Naomi Slipp, Auburn University at Montgomery
"Two thumbs way up!": Pedagogical Approaches to Creating Positive Results in Writing Intensive Courses

Who Reviews Whom: Contemporary Perspectives on Peer Review, Promotion, and Tenure

Chair: Belinda Haikes, The College of New Jersey

Co-Chair: Chris Luhar-Trice, University of North Florida

Belinda Haikes, The College of New Jersey
Disciplinary Standards: Who Needs 'Em

Michael Aurbach, Vanderbilt University
Developing a Sound Strategy for Promotion and Tenure

Lane Cooper, Cleveland Institute of Art
Dismantling the Academic Hamster Wheel

Chris Wildrick, Syracuse University
Promotion as Art: An Experiment in Alternate Peer Review Structures

Friday

Session VIII

3:15-5:00pm

American Modernism: Bryn Mawr, Buena Vista, and the Body

Chair: Rachel Stephens, The University of Alabama

Mary Springer, Jacksonville State University
Cope and Stewardson's Redefinition of American Collegiate Gothic at Bryn Mawr College, 1885-1906

Keri Watson, University of Central Florida
The Body on Display: Art, Eugenics, and the Great Depression

Lauren Cantrell, Columbus State University
Vernacular Notions of Reverie: St. EOM's Pasaquan as Utopia

Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design

Chair: MyHun Kim, Texas State University

Co-Chair: David Gallop, Tennessee Tech University

Russell Flinchum, North Carolina State University College of Design
Patrick Fitzgerald, North Carolina State University College of Design
A Conversation Interface for Distance Learning

Tore Terrasi, University of Texas at Arlington
Teaching Typography for Augmented Environments

MiHyun Kim, Texas State University
Mermaid Tales: A Mobile App Using Augmented Reality to Preserve San Marcos, Texas History

David Gallop, Tennessee Tech University
Demystifying the Practical Application of VR in the Design Studio

Elusive Image

Chair: Vesna Pavlović, Vanderbilt University

Ana Tallone, Independent Scholar
Breathing Digitally: New Life for Photojournalistic Iconic Images.

Christine Rogers, Belmont University
Photographing Imagined Landscapes: The Switzerland of India

Liz Bayan, Bowling Green State University
Photo-Op: A Contemporary Art Pilgrimage

Is This Mic On? Considering Humor

Chair: Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

Peter Pawlowicz, Independent Artist
What's So Funny?

Gary Keown, Southeastern Louisiana University
Seriously Humorous

Holly Kelly, University of Tennessee
SNL (Sample Number of Letters)

Cynthia Roberts, Endicott College
Humor as Narrative, Process, and Outrage: From Ric Haynes' *Buffalo Jump Serenade* to Linda Mary Montano and Ed Woodham's *Chickenarama* and Beyond

Kevin Curry, Florida State University
Embracing Humor to Survive Change; It's Not Funny if Everyone Knows the Punchline

Making “Art Appreciation” Matter--Big and Small – Session I

Chair: Jennifer Wester, Notre Dame of Maryland University

Catherine Moore, Georgia Gwinnett College
Discovering History, Culture, and Self through Art Appreciation

Lauren DiSalvo, Dixie State University
Making Student Bonds Translate into Student Interest in Art

Perry Kirk, University of West Georgia
Making the Most of the University Core Experience

Nathan Rees, University of West Georgia
Queering Art Appreciation

Natural Response: Metaphor, Narrative, and Interpretation

Chair: Wanda Sullivan, Spring Hill College

Jennifer Printz, Hollins University
De rerum natura: The Nature of Things

Douglas Baulos, University of Alabama at Birmingham
Bio Remediation in Art & Extinction

Katie Hargrave, University of Tennessee at Chattanooga
It's Nothing Personal (Space)

O. Gustavo Plascencia, Memphis College of Art
Earth Ruminations

Gregory Martin, Mississippi State University
Cycles of Life in the Human and Natural Worlds

Paragone: History of Artistic Competition

Open Session – Session II

Chair: Sarah Lippert, University of Michigan-Flint

Jamile Lawand, University of Michigan-Flint
Letter Writing and Portraiture in Early Modern Spain

Linda Johnson, University of Michigan-Flint
The Weasel as Pictura Poesis: Artistic and Animalia Alterations between Print Culture and Portraiture in Rembrandt van Rijn's Hendrickje Stoffels

Joseph Silva, Providence College
Dueling Neptunes: Andrea Doria and Cosimo I de'Medici in the Mediterranean Sea

Ashley Elston, Berea College
Partnership, Paragone, and the Pala Bichi

Queer Expression and American Art before Stonewall:

Exploring Methodologies for Recovering the Past

Chair: James Boyles, North Carolina State University

Lily Scott, Temple University
Queer Culture Unsubverted: The Suggestivity and Precarity of Romaine Brooks

Jared Ledesma, Des Moines Art Center
Agnes Pelton: Uncovering a Queer Art History

Nicholas Newman, University of Nebraska Omaha
Don Whitman's Naturist Culture

Sam Watson, University of Wisconsin Green Bay
Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood

Teaching Studio Fundamentals through a Contemporary Lens

Chair: Christina Vogel, University of Tennessee at Chattanooga

Caroline Covington, Pellissippi State Community College
3D Design: Moving beyond “Intro to Shop”

Karen Gergely, Graceland University
Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations

Mary Laube, University of Tennessee
Contemporary Practices for Studio Fundamentals

Rusty Smith, Auburn University Rural Studio
Margaret Fletcher, Auburn University
Operative Conditions

The Role of the Hand in Contemporary Technologies: The Pedagogies of Teaching Artists

Chair: Leah Frankel, Hartwick College

Jake Weigel, California State University, Stanislaus
Discovering A Soul in the Computer: Unifying CNC and Analog Processes for Sculpture

Meg Mitchell, University of Wisconsin-Madison
Digital Fabrication at the Foundations Level: Challenges and Barriers to Broad Implementation

Tess Elliot, University of Oklahoma
Situating Computer Animation in Art

Melissa Yes, Independent Artist
DIY Cinema as Art Foundations

The UN-DISCIPLINED – Session II

Chair: Jenny Fine, University of Alabama at Birmingham

Claudia Wilburn, Brenau University
Navigate by Reckoning

Ann Kim, Indiana University East
Doing What the Work Needs: Stepping Out of the Comfort Zone

Kristin Skees, Christopher Newport University
Cozy Portraits and Other Adventures in Art

Jenny Fine, University of Alabama at Birmingham
Time as Material

Women Painting Women Part II – Session I

Chair: Martina Hesser, Sand Diego Mesa College

Alice M. R. Price, Temple University Tyler School of Art
Honoring Each Other's Art: Evidence of Cooperation and Collaboration by Danish Women Artists

Kimberly Datchuk, University of Iowa
Cruelty or Clarity: The Case for Suzanne Valadon's Representations of Women

Janalee Emmer, Brigham Young University Museum of Art
Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris

Elizabeth Rivenbark, University of South Alabama
The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience

6:00-8:00pm Reception for the 2018 SECAC Juried Exhibition and the 2017 SECAC Artist Fellowship exhibition, Stacey Holloway: Not to be Otherwise, at UAB's Abrams-Engel Institute for the Visual Arts

Circulator buses will run from Sheraton to stops every 20 minutes, beginning at 5:40pm and ending at 8pm. Route: Sheraton Birmingham > Abrams-Engel Institute for the Visual Arts > 2nd Ave. Arts District

Saturday
Session IX
8:30-10:15am

“Little of Artistic Merit?” The Art of the American South – Session I

Chair: Naomi Slipp, Auburn University at Montgomery

Rachel Stephens, The University of Alabama
White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause

Wendy Castenell, The University of Alabama
“The Louisiana Experiment”: Alcès Portraits and Afro-Creole Leadership during Reconstruction

Sarah Beetham, Pennsylvania Academy of the Fine Arts
Confederate Monuments: Southern Heritage or Southern Art?

Johnna Henry, Williams College and The Clark Art Institute
The 1961 Mississippi Freedom Riders’ Mugshots: A Visual Intervention

Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will Be the Now, or Will It?

Chair: Scott Contreras-Koterbay, East Tennessee State University

Co-Chair: Jason Hoelscher, Georgia Southern University

Zachary Kelley, Georgia Southern University
Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space

Parisa Farmoudehyamchek, Georgia Southern University
How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design

Jason Hoelscher, Georgia Southern University
Ten Theses on Art and Artificial Intelligence

Scott Contreras-Koterbay, East Tennessee State University
Artificial Intelligence and Aesthetics: Implications for Art History

Artistic Autobiography: Artists’ Homes and Studios as Gesamtkunstwerke – Session II

Chair: Valerie Balint, Chesterwood Historic Site

Lisa Peters, Pratt Institute and St. Joseph’s College
John Henry Twachtman: An Interactive Totality of Nature, Life, and Art

Kenyon Holder, Troy University
Realizing the Gulf: Walter Anderson’s Cottage Murals

Karen Patterson, John Michael Kohler Arts Center
The Road Less Traveled: The Role of the Museum in the Study of Artist-Built Environments

Michael Borowski, Virginia Tech
Azurest: An Artistic Exploration of Amaza Lee Meredith’s Home and Studio

Collaborating Toward Community Engagement: Inventive Partnerships Between Museums and Institutions of Higher Education

Chair: Catherine Wilkins, University of South Florida

Sunny Spillane, University of North Carolina at Greensboro
Rock, Paper, Scissors, and String: Museum Exhibition as Community Engaged Art Education Pedagogy

Naomi Lifschitz-Grant, University of North Carolina at Pembroke
University and Museum Partnerships and Family Friendly Programming

Catherine Wilkins, University of South Florida
Connections: A Case Study on a Museum-Higher Ed Partnership to Promote Intergenerational Service-Learning and Alzheimer’s Care

Tammy Knipp, Florida Atlantic University
Academic Service-Learning: Instruction and Reflection

Creative Collaborations

Chair: Lorinda Roorda Bradley, University of Missouri

Co-Chair: Kelsey Frady Malone, University of Missouri

Morgan Ridler, Independent Scholar
Success and Innovation through Collaboration: Bauhaus Wallpaper

Katherine Smith, Agnes Scott College
Claes Oldenburg: Constructive Collaborations

Melissa Geiger, East Stroudsburg University of Pennsylvania
When Worlds Collide: Robert Rauschenberg, Engineers, and Experiments in Art and Technology

Alida Jekabson, Hunter College
Collaborating in Concrete: Chemi Rosado Seijo’s *La Perla Bowl*

Making “Art Appreciation” Matter--Big and Small – Session II

Chair: Dawn Dickins, Austin Peay State University

Jessica Smith, University of West Alabama
From Apprehension to Appreciation: Cultivating the Non-Major in an Introduction to Art Classroom

Charles Clary, Coastal Carolina University
Art Appreciation as Contemporary Exploration: A Romp through the Now

Carolyn Phinzy, Virginia Commonwealth University
Strategies for Using Project-Based Learning in the Introductory Survey of Art History

Mary Slavkin, Young Harris College
They Use Their Phones to Answer Questions?!: Art Appreciation and Student Engagement

Raising a Fist: Art and Politics –Session I

Chair: Andrew Wasserman, University of North Carolina at Greensboro

Brittany Sønderberg, Greensboro College
Beyond the Wounded: Feminist Art vs. Feminist’s Art

Charles Williams, Albany State University
The College Music Scene and Folk Art: 1980s Cultural Revolution, and the Simulacrum South

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts
The Inescapable within a Seemingly Escapist Utopia: How Consumerism is Ingrained within Virtual Reality

Sara Gevurtz, Hastings College
Listed & Deregulated

The Art of the Gift in Early Modern Europe

Chair: Rachel Erwin, University of Alabama in Huntsville

William Levin, Centre College (emeritus)
A Private Gift to a Public Foundation in Fourteenth-Century
Florence

Rachel Erwin, University of Alabama in Huntsville
Donations as Identity Constructors in Tintoretto's Career

Mary Brantl, St. Edward's University
Well-Lubricated Clientage: From Bribe to Remembrance
in the 17th-Century English Court

Tammy Tran, George Mason University
Networking with the Chinese Literati: An Interpretation of the In-
ception and Reception of the Italian Jesuits' Cultural Exchanges

Type and Image

Chair: Joo Kim, University of Central Florida

Joo Kim, University of Central Florida
Emotions through Typography

Patrick Gosnell, Austin Peay State University
Typeface Hotel: A Study of Type, Image, and Brand

Sara Dismukes, Troy University
Text as Representation: Large Scale Typographic Self Portraits

Undergraduate Art History Research Papers – Session I

Chair: Beth Mulvaney, Meredith College

Co-Chair: Amy Frederick, Centre College

Tori Burke, Meredith College
The Lizard's Bite

Michael Baird, Centre College
Thoroughly Modern Gustave: Reactionary Utopianism and Body
Politic in Caillebotte's *Paris Street; Rainy Day*

Madeleine Seidel, Auburn University
A Physical Act: Representations of LGBTI African Bodies in the
Work of Adejoke Tugbiyele and Zanele Muholi

Jordan Wade, Auburn University
Discussing and Defining Afrofuturist Appropriations

Women Painting Women, Part II – Session II

Chair: Joanna Gardner-Huggett, DePaul University

Nora Butkovich, Virginia Commonwealth University
The Exploration of the New Sportswoman and Nationalised
Femininity: The Woodcuts of Wiktoria Goryńska

Mary D. Edwards, Pratt Institute
Frida Kahlo's Paintings of Women in Bed

Joanna Gardner-Huggett, DePaul University
The Not So Magical Disappearance of Julia Thecla (1896-1973)

Saturday

Session X

10:30-12:15pm

"Little of Artistic Merit?" The Art of the American South – Session II

Chair: Sarah Beetham, Pennsylvania Academy of the Fine Arts

Elyse Gerstenecker, University of Virginia
Women's Work: Education, Design Reform, and the
Arts & Crafts Movement in the American South

Ali Printz, Temple University Tyler School of Art
The Modernist Appalachian Aesthetic: The Art of Patty Willis

Melissa Mednicov, Sam Houston State University
Questions of Texas: A Southern Avant-Garde?

Alexandra Nicolaidis, Stony Brook University
Eggleston in New York City, 1976

Peter Han-Chih Wang, Independent Scholar
Roaming in the South: Devin Lunsford's Photographs from the
Roadside

Art from Across the Oceans: Connections between the Americas, Europe, and Asia

Chair: Bradley Cavallo, Marian University

Co-Chair: Travis Nygard, Ripon College

Kathryn Robinson, University of Texas at Tyler
Cristóbal de Villalpando: An Invented Artistic
Identity through Mimicry

Patricia Fay, Florida Gulf Coast University
What's in a Name: Vyé Kannawi Ka Fè Bon Bouyon
(Old Pots Make Good Soup)

Travis Nygard, Ripon College
Kaylee Spencer, University of Wisconsin-River Falls, and Lin-
nea Wren, Gustavus Adolphus College
Transforming Texcatlipoca: Aztec Obsidian in Christian Europe

Artists Advancing the Cause: Artists as Art Dealers

Chair: Leanne Zalewski, Central Connecticut State University

Anne Proctor, Roger Williams University
Giorgio Vasari as Agent and Broker for Sculptors in Late Renais-
sance Florence

Courtney McNeil, Telfair Museums
"A Damn Mean Cuss": Gari Melchers and the Telfair Academy

Lauren Rosenblum, The Graduate Center,
City University of New York
Promoting The Contemporaries at Mid-Century: Margaret
Lowengrund's Gallery and Printmaking Studio

Hey, Teach! Considering Contemporary Pedagogical Practices

Chair: Douglas Barrett, University of Alabama at Birmingham

Michael Fowler, University of South Carolina Aiken
Writing Intensive Approaches in a Typographic Design Studio
Class: Using Writing as a Tool Toward More Intentional Design

Peter Bain, Shelton State Community College
Simplified Plant Illustration: A Digital Foundation Assignment

William Culpepper, Academy of Art University
Engaging Educational Curriculum Delivery through
Physical and Digital Experiences.

Joseph Cory, Samford University
Stephen Watson, Samford University
Spec Grading in the Studio: Why Specification Grading Can
Have A Positive Impact in Studio Courses and How to Do It

In the Dark: Analog Photography in a Digital World

Chair: Darrell Kincer, Georgetown College

Sharon Hart, Florida Atlantic University
The Living Darkroom

Pamela Venz, Birmingham-Southern College
Alternative Processes: Experiences from the Classroom

Paul Karabinis, University of North Florida
Pursuing Mastery/Living with Imperfection: Hand-Made Photography in the Digital Age

Mary Tortorici, Eastern Kentucky University
The Contact Print as Metaphor

Laura Hartford, Bellarmine University
Photography: Putting History in the Hands of Students

Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum

Chair: Eve Faulkes, West Virginia University

Eve Faulkes, West Virginia University
Book Arts in the Design Curriculum

Joe Galbreath, West Virginia University
The Box Project

Martha Carothers, University of Delaware
Synthesis of Science, Story, and Skills

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II

Chair: Kristi Peterson, Skidmore College

Heather Chiero, Augusta University
Artistic Time Capsules: Geographical Landscapes of 19th-Century Central America

Kimiko Matsumura, Rutgers University
Naturally American: Landscape and National Identity in the American Museum of Natural History

Susanneh Bieber, Texas A&M University
Atoms for Peace: An Inflatable Pavilion Travels Latin America

Jamie Ratliff, University of Minnesota Duluth
Erasing the Border, Retouching the Lands(cape)

Making Space: Contemporary Painting in the Round (Or Close to It...)

Chair: Aaron Collier, Tulane University

Elsie Hill, Georgia Southern University
Fleeting Objects: Between Representation and Incorporation

Julia Townsend, The Peanut Factory
In and Out of the Frame: Illusion and Centricity in Painting Past and Present

Jessica Wohl, The University of the South
Women's Work: Quilted Paintings for Social Change

Raising a Fist: Art and Politics –Session II

Chair: Morgan Ridler, Independent Scholar

Amanda Wangwright, University of South Carolina
Saving the Nation through Collaboration: Chinese Public Art Projects before and during the Second Sino-Japanese War (1937-1945)

Mysoon Rizk, University of Toledo
Parasites Found: Surviving Dysfunction in the Work of Wojnarowicz

Erin Davenport, Graduate Student, University of Chapel Hill
Department of Sociology
(Il)liberal Portraiture in the Age of Trump

Renaissance Art and Architecture As Cinematic Muse (ATSAH)

Chair: Jennifer Bates Ehlert, Salve Regina University

Bonnie Kutbay, Mansfield University of Pennsylvania
Michelangelo and *The Agony and the Ecstasy* (1965)

Sharon Khalifa Gueta, Ben Gurion University of the Negev
Riding the Dragon: Daenerys Targaryen's *Origin in St. Margaret* and the "Women and the Dragon" Syntagmatic Image

Daniel Guernsey, Florida International University
J. J. Winckelmann and the Method of Zusammenhang in *The History of Ancient Art*

Jennifer Bates Ehlert, Salve Regina University
Gabriel's Bracelets: The Deconstruction of an Angel in the Film *Constantine*

Undergraduate Art History Research Papers – Session II

Chair: Beth Mulvaney, Meredith College

Co-Chair: Amy Frederick, Centre College

Megan May, University of Maryland, College Park
Juvenile Dominion: Race and Childhood in Colonial American Portraiture

Asia Allen, Millsaps College
The Portrait of "Dido": Belle and Other Black Figures in the 18th Century

Jonathan Orozco, University of Nebraska Omaha
The Perception of Technology in Fashion

Unrecognized and Underrepresented

Chair: Andrew Hottle, Rowan University

Co-Chair: Kiki Gilderhus, University of Northern Colorado

Erin McCutcheon, Tulane University
The Myth of Invisibility: Women, Art, and 20th Century Mexico

Maryam Ohadi-Hamadani, University of Texas at Austin
Reforming the Canon of British Modernism: Commonwealth and Caribbean Artists in Postwar London (tentative)

Rhonda Reymond, West Virginia University
French Landscape Influence on African American Painters, 1875-1915

Monica Jovanovich, Golden West College
More Than Just a Librarian: Remembering the Work of Miriam Matthews

Saturday
Session XI
1:15-3:00pm

Action and Making:

Exploring the Intersection of Performance Art and Craft

Chair: Tracy Stonestreet, Virginia Commonwealth University
Co-Chair: Suzanne Peck, Rochester Institute of Technology

Tracy Stonestreet, Virginia Commonwealth University
Flexing the Lexicon: An Artist's Confrontation, Exploration,
and Application of Performance Terms to Making

Suzanne Peck, Rochester Institute of Technology
Glass Performance Mapping: Charting the Distance Between
Demonstration and Live Art in Contemporary Studio Glass

Sarah Parrish, Plymouth State University
Craftletics: The Physical Impulse in Contemporary Art and Sport

Naomi J. Falk, University of South Carolina
Slipping Through Our Fingers: Performance,
Craft and Climate Change

Down Home: Considering the Southern Landscape

Chair: Jamie Higgs, Marian University

Kally Malcom, University of North Florida
Native Sun: A Visual Taxonomy of Sawmill Slough Preserve

Edna Lanieri, Xavier University of Louisiana
Terra incognita

Micah Cash, Wingate University
Beach Vistas: Landscapes of Tourism and Profit

Landscape in Pieces

Chair: Andrew O'Brien, University of Tennessee at Chattanooga

Skye Gilkerson, Elms College
Longing and Distance

Carolyn Lambert, University of Tennessee at Chattanooga
Thin Slice: A Psycho-Geological Inquiry
in a Time of Climate Precarity

Peter Happel Christian, St. Cloud State University
Sword of the Sun

Our Problem with the Concept of Time

Chair: Paige Lunde, Institute for Doctoral Studies in the Visual Arts

Delane Ingalls Vanada, University of Florida
Timelessness: A Postmodern View in Designing Art Education

Billy Friebele, Loyola University Maryland
Dissenting Rhythms & Learning Loops

Paige Lunde, Institute for Doctoral Studies in the Visual Arts
The Educational Apparatus: Our Problem with Time

**Post Animal: Representation and Exploitation
of the Non-Human Animal in the Network**

Chair: Norberto Gomez, Independent Scholar and Artist

Norberto Gomez, Independent Scholar and Artist
The Animal and Screen Horrors

Danielle Rosen, Independent Artist
Scorpion Grasses

Leejin Kim, CICA Museum

Comparative Studies on Objectification of Human Bodies in
Visual Cultures of Korea and the United States

**Representation amidst Abstraction: A Look at Contemporary
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Memory, Delusion, Documentation, Fantasy

Gary Chapman, University of Alabama at Birmingham
Neither Abstract nor Real: But Everything In Between

Cheryl Goldsleger, Augusta University
The Duality of Space

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Kinetic Type: More Than Just a Pretty "Face"

Courtney Windham, Auburn University School
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Kinetic Typography: Bridging the Gap Between Print and Motion

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Shannon Bewley, Auburn University
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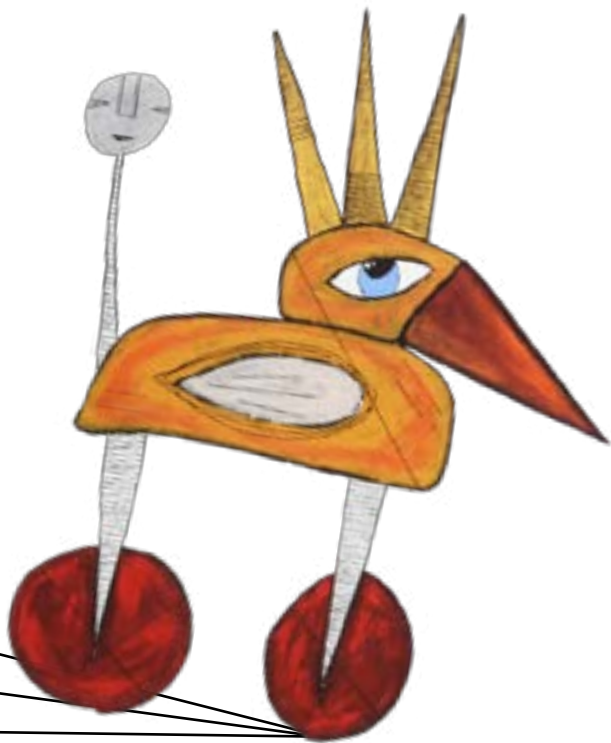
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