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SECAC 2015 Pittsburgh: Preliminary Program

**ON-LINE REGISTRATION OPENS
AUGUST 1, 2015**

SUMMARY SCHEDULE

WEDNESDAY, OCTOBER 21

1:00-3:00 pm	Executive Committee Meeting
4:00-7:00 pm	SECAC Board of Directors Meeting
7:00-9:00 pm	Welcome Reception
7:00-9:00 pm	Registration Pickup

THURSDAY, OCTOBER 22

7:00 am-5:00 pm	Conference Registration
8:00-9:45 am	Session I
9:45-10:00 am	Morning coffee break
10:00-11:45 pm	Session II
11:45-1:15 pm	Lunch on your own
1:15-3:00 pm	Session III
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	Session IV
5:00-5:30 pm	Reception at conference hotel
5:30-6:15 pm	Keynote: Terry Smith , at conference hotel
6:30-9:00 pm	Bus to Oakland: Carnegie Museum of Art (open until 8:00 pm), Carnegie Mellon University-Miller Gallery (open until 9:00 pm), University of Pittsburgh Art Gallery (open until 9:00 pm)

FRIDAY, OCTOBER 23

7:00 am-5:00 pm	Conference Registration
8:00-9:45 am	Session V
9:45-10:00 am	Morning coffee break
10:00-11:45 pm	Session VI
11:45 am-1:15 pm	Lunch on your own
12:00-1:00 pm	Drop-in meeting with editors of the SECAC journal. Seeking editors for on-line exhibition reviews. Open to all. Three Rivers Restaurant, Lobby Level.
1:15-3:00 pm	Session VII
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	Session VIII
5:30-9:00 pm	SECAC 2015 Members Exhibition Reception at Future Tennant Gallery
5:30-9:00 pm	Gallery Crawl: bus circulates to Cultural District including Members Exhibition, Strip District, and North Side including AIR and the Warhol Museum.

SATURDAY, OCTOBER 24

7:30-9:15 am	Members Meeting & Awards Breakfast
8:30 am-3:00 pm	Conference Registration
9:30-11:30 am	Session IX
11:30 am-1:15 pm	Lunch on your own
11:30 am-1:00 pm	Open informational lunch for past, future, and prospective conference directors. Three Rivers Restaurant, Lobby Level.
1:15-3:00 pm	Session X
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	Session XI

OPTIONAL SATURDAY TRIPS

9:30 am-1:00 pm Optional bus trip to **Carnegie Mellon University** for tour of the **STUDIO for Creative Inquiry** and presentations on some of the interdisciplinary and contextual practice projects happening at CMU. (no fee, but must register during online registration. Seats are limited.). Lunch on your own at **Conflict Kitchen**, Oakland.

ON OWN Trip to Frank Lloyd Wright's **Fallingwater** and **Kentuck Knob**. SECAC will not be running tours to these houses, however, they are close to one another in Western Pennsylvania's Laurel Highlands located 90 minutes southeast of Pittsburgh. Your options for going to Fallingwater and/or Kentuck Knob are to rent a car or to contact an independent transportation company like www.toursbylocals.com/fallingwater.

PLEASE NOTE: Tours of the houses must be booked, in advance, online at www.fallingwater.org. The 8:45 am in-depth tour is highly recommended to avoid the crowds and to be able to take photos inside the house. Weekend dates fill-up quickly, so book as far in advance as possible.

THURSDAY, OCTOBER 22

THURSDAY | 8:00-9:45

20 Slides: A Pecha Kucha Format Session

Chair: Jason Guynes | University of South Alabama
STERLINGS 1, LOBBY LEVEL

Raluca Iancu | Independent Artist

Prints in Peculiar Places

Tatiana Potts | University of Tennessee, Knoxville

Familiar Spaces

Arleen Arzigian | Berklee College of Music

Stories in Stone: Architectural Narrative in Renaissance Painting

Michael Namkung | Florida International University

Interval Training

Nancy Rumfield | West Chester University of Pennsylvania

Moments, Memories and Layers

Working Women: Picturing Female Labor in the Art of Europe and the United States, 1850-1914

Chair: Alice Walkiewicz | The Graduate Center, CUNY
Co-Chair: Shannon Vittoria | The Graduate Center, CUNY
STERLINGS 3, LOBBY LEVEL

Alice Price | Temple University

Picturing the Labor of Skagen's Women

Anna Wager | University of Washington

Myths and Makers: Complicating Nineteenth-Century Visual Conceptions of Nuns

Elizabeth Heuer | University of North Florida

A Virtuous Exercise: Robert Frederick Blum's Venetian Lace Makers (1888)

Elizabeth Carlson | Lawrence University

'Painting Freely': Elizabeth Sparhawk-Jones' Portrayal of Shopgirls

Manifestations of the Divine: Invoking the Supernatural in Pre-Columbian Art

Chair: Paula Winn | John Tyler Community College
BIRMINGHAM, LOBBY LEVEL

Paula Winn | John Tyler Community College

Ecuadorian Stone Mortars and the Origins of Andean Iconography

Yumi Park | Jackson State University

Reflecting Cultural Identity on Cupisnique Ceramic Vessels

Jeanette Nicewinter | Virginia Commonwealth University

Abstract Imagery on Cajamarca Ceramic Spoons: Combining Function and Ideology

Feminism & Curatorial Strategy

Chair: Sally Deskins | West Virginia University
FORT PITT, LOBBY LEVEL

Leslie Sotomayor | Pennsylvania State University

A Feminist Curatorial Project of Cuban and Cuban-American Artists: Curation, Collaboration, Conversations

Alexis Boylan | University of Connecticut

Too Hard, Too Soft, or Just Feminist? The Problems and Possibilities of Curating Ellen Emmet Rand

Miranda Hofelt | Hunter Museum of American Art

Working Feminism: Putting Feminist Theory into Practice at a Small Museum of American Art

The Art History Studio-Merging the Creative and Analytical Brain

Chair: Bridget Sandhoff | University of Nebraska Omaha
Co-Chair: Amy Morris | University of Nebraska Omaha
SMITHFIELD, LOBBY LEVEL

Maryhelen Burnham | Queens College

Second Sight: Negotiating the Art in Art History

Jeremy Culler | University of South Carolina Aiken

My Art History Laboratory: Cooperative Education in a Studio Art Department

Jim Toub | Appalachian State University

The Hybrid Art History/Studio Art Seminar

Rust Belt Modernism: American Industrial Design 1850-1960

Chair: Michelle Jackson | Parsons The New School for Design

KING'S GARDEN 1, BALLROOM LEVEL

Victoria Matranga | Independent Scholar

Chicago Designs America: The Untold Story

Russell Flinchum | North Carolina State University

Henry Dreyfuss, Deere & Co., and the Growth of the American Industrial Design Profession, 1936-1960

Hampton Wayt | Independent Scholar

Designing for "Mass Acceptance": Donald R. Dohner and the Birth of America's Industrial Design Education System

Subject Matters: Considering How Subject Matter is Chosen in Contemporary Art

Chair: Harry Boone | Georgia Gwinnet College
KING'S GARDEN 2, BALLROOM LEVEL

Christina Vogel | University of Tennessee at Chattanooga

The Snapshot as Source Material in Recent Work

Kate Kretz | Independent Artist

How to Listen to the Universe

Yvonne Petkus | Western Kentucky University

Imagery - Constants and Expansions

Nineteenth Century: Art

Chair: Liesbeth Grotenhuis | Hanze University

KING'S GARDEN 3, BALLROOM LEVEL

Sarah Lippert | University of Michigan-Flint

Escape to the Golden Age: The Dynasty of Francis I as Portrayed in Nineteenth-Century France

Sean DeLouche | Baylor University

The Confluence of Private and Public Identities in David d'Angers' Bronze Portrait Medallions of Celebrities

Margaret Denton | University of Richmond

Seeing and Imagining: Looking at Photographs in Mid-Nineteenth-Century France

Erin Carter | Independent Scholar

The Curious Objectification of Giovanni Belzoni

Is Graphic Design Fine Art? Does it Matter? Round II

Chair: Kevin Cates | University of Arkansas at Little Rock

BRIGADE, BALLROOM LEVEL

Kevin Cates | University of Arkansas at Little Rock

Graphic Designers vs. Fine Artists: Their Own Words

Meaghan Dee | Virginia Tech

Graphic Design Programs within Schools of Art

Beth Nabi | University of North Florida

What Do You Meme? Art, Design, and Why the Internet Ruins Everything

Cross-Canvas Conversations

Chair: Leslie Anderson-Perkins | Utah Museum of Fine Arts

Co-Chair: Katie Hanson | Museum of Fine Arts, Boston

RIVERS, BALLROOM LEVEL

Thomas Winters | University of Virginia

Odd Man Out: Honthorst, Rembrandt, and the Strange Case of the Three-Piece Pendant Portraits

Margaret Morse | Augustana College

The Dependent Portrait in Early Modern Italy

Maria Gindhart | Georgia State University

Raoul Dufy's Pendant Paintings for the Monkey House in the Paris Menagerie

Anna Schuer McCoy | Ohio State University

The Changing Face of War: Salvador Dalí's Political Pendants

Watershed Moments: Enlightenment to Contemporary Engagements with Forms of Water

Chair: Mysoon Rizk | University of Toledo

TRADERS, BALLROOM LEVEL

Heike Zech | Victoria and Albert Museum

Eighteenth-Century Cascades in Kassel-Wilhelmshöhe (Germany): The Changing Shapes of Water

George Philip LeBourdais | Stanford University

Currently Not Fluid: Ice, Crystals and Photographic Time in Antebellum America

Meredith Davis | Ramapo College of New Jersey

Re-Imagining the River

Julie Myers | Mulvane Art Museum, Washburn University

Drift and Drag: Reflections on Water

THURSDAY | 10:00-11:45

Early Modern Landscape Painting: New Perspectives

Chair: James Jewitt | Virginia Tech

STERLINGS 1, LOBBY LEVEL

James Jewitt | Virginia Tech

Titian's Flight into Egypt and the Virtues of Landscape at Palazzo Loredan in Venice

Denise Giannino | University of Kansas

Panoramas and Progeny: Intersections of Virtue and Civic Pride in Seventeenth-Century Dutch Family Portraits

Sarah Cantor | Independent Scholar

"The Theatre of Marvels:" Daniello Bartoli, Gaspard Dughet, and the Sublime in Seventeenth-Century Landscape Painting

AFFILIATE SESSION: MID-AMERICA COLLEGE ART ASSOCIATION (MACAA)

The Confluence of Art and Identity

Chair: Scott Sherer | University of Texas at San Antonio

STERLINGS 2, LOBBY LEVEL

Nogin Chung | Bloomsburg University of Pennsylvania

Becoming Communal in the Absence of Self-Presentation

Scott Sherer | University of Texas at San Antonio

Storytelling and Subjectivity: The Work of John Willard Banks

Jennifer Kruglinski | Kingsborough Community College

Eleanor Antin's Feminist Eclectic and Appropriative Burlesque

Nancy Bookhart | Institute for Doctoral Studies in the Visual Arts

Emancipatory Rewriting on the Walls of Slavery in the Work of Kara Walker

Art Education Forum: Research, Instruction & Best Practices

Chair: Mary Lou Hightower | University of South Carolina Upstate

STERLINGS 3, LOBBY LEVEL

Borim Song | East Carolina University

Art Power! Integrating Leadership into Art Teacher Education

Lorna Galloway | Florida International University

Finding Ed Ruscha in GTA V

Sandy Brunvand | University of Utah

Integrated Arts Education Collaboration

Simonetta Moro | Institute of Doctoral Studies in the Visual Arts

Crossing Prospect Expressway: Tracing History

Mary Lou Hightower | University of South Carolina Upstate

Exploring the Process of Developing Authentic, Non-Cliché Concepts

Co-ops and Communities

Chair: Rocky Horton | Lipscomb University

Co-Chair: Thomas Sturgill | Middle Tennessee State

BIRMINGHAM, LOBBY LEVEL

Virginia Griswold | Austin Peay State University

A Coup in Clarksville

Ron Lambert | Bloomsburg University

Alternative Consistency: Artist Run Spaces as Progressive Touchstones

Paul Collins | Austin Peay State University

Curating the Alternative Landscape

Trading Spaces: Migration, Displacement, and Visual Culture

Chair: Amy Bowman-McElhone | Florida State University

Co-Chair: Krystle Stricklin | University of Pittsburgh

FORT PITT, LOBBY LEVEL

Heidi Cook | University of Pittsburgh

Transplanted Croatian Works in Maksimilijan Vanka's Millvale Murals

Justin Greenlee | University of Virginia

Christian Crusade and the Reliquary of Saint Demetrios

Beth Merfish | University of Houston-Clear Lake

The Perpetual Exile of the German-Speaking Emigres to World War II Mexico

Gary Batzloff | East Central University

The American Landscape in the Age of Connectivity

Lesley Wolff | Florida State University

Raw Into Refined: Edouard Duval-Carrié's Sugar Conventions

Porous Borders 3: The Changing Face of Contemporary Drawing

Chair: Pete Schulte | University of Alabama

Co-Chair: Travis Head | Virginia Tech University

SMITHFIELD, LOBBY LEVEL

Erik Brunvand | University of Utah

Look, no hands! Drawing Using Mechanical Apparatus

Pete Schulte | The University of Alabama

Between Moth and Flame

Astri Snodgrass | University of Alabama

Traces of Touch: Immediacy and Tactility in Contemporary Drawing

Travis Head | Virginia Tech University

Collaborative Drawing As a Collective: What is the Fylfot Fellows Correspondence Club?

American Art Open Session 1: Imaging Race in 19th-Century American Art

Chair: Barbaranne Liakos | Northern Virginia Community College

KING'S GARDEN 1, BALLROOM LEVEL

Wendy Castenell | The University of Alabama

Virtuous Sinners: Racial Iconography in Portraits of New Orleans' Free Women of Color

Rachel Stephens | The University of Alabama

Subtle Abolitionism in Thomas Waterman Wood's African American Paintings

Jill Chancey | Nicholls State University

American Music in Eastman Johnson's Genre Paintings

The Death and Afterlife of Painting

Chair: Jessamine Batario | University of Texas at Austin

Co-Chair: Dorothy Jean McKetta | University of Texas at Austin

KING'S GARDEN 2, BALLROOM LEVEL

Jessi DiTillio | University of Texas at Austin

Parody as Death?: Critique and Continuity in the Painting of Robert Colescott and Peter Saul

Travis English | Frostburg State University

An Other Autonomy: Gerhard Richter's Landscapes and the Persistence of History in Contemporary Painting

Allison Myers | University of Texas at Austin

The Painterly Photographs of Gerald Incandela

Matthew Levy | Penn State Erie, The Behrend College

Painting in the House of Literalism: David Novros at 101 Spring Street

Nineteenth Century: Architecture

Chair: Rhonda Reymond | West Virginia University

KING'S GARDEN 3, BALLROOM LEVEL

Magdalena Baczkowska | Poznan University of Technology

(Em)bodied Ideals: The Motif of the Human Body in Facade Design in the Late-19th and Early-20th Century

James Hargrove | Roanoke College

Architectural Sculpture and Urban Identity in Paris 1900

James Rodger Alexander | University of Alabama at Birmingham

The Chicago Fire and the Birth of an American Architecture

Marissa Hershon | Museum of Fine Arts, Houston

The Reception Room at Cedar Hill: An Exploration of the Egyptian Revival Style in 1870s America

Teaching at the Intersection of Design and Creativity

Chair: Nina Bellisio | St. Thomas Aquinas College

BRIGADE, BALLROOM LEVEL

Jillian Coorey | Kent State University

Modeling Creative Thinkers in the 21st-Century Classroom

Matthew Finn | St. Thomas Aquinas College

Sustainable Design Thinking

Barbara Yontz | St. Thomas Aquinas College

Creative Process in Foundations

Fire Induced Euphoria: Collectivity & Innovation in Contemporary Cast Iron Art

Chair: Dylan Collins | West Virginia University

Co-Chair: Jeremy Entwistle | Fairmont State University

RIVERS, BALLROOM LEVEL

Kurt Dyrhaug | Lamar University

Process, Aesthetics, and Collaboration of Cast Metal

Joshua Reiman | Carnegie Mellon University

Bridging Context and Communities, a 25-Year Journey in Scale and Story

Rosemarie Oakman | Salem Art Works
The Alzheimer's Glass and Iron Project
Christian Benefiel | Shepherd University
You Can't Break What You Don't Make: The Role of Craft in Post-Digital Iron Casting

Photographing Industry: Pittsburgh and Beyond

Chair: Emily Morgan | Iowa State University
Co-Chair: James Swensen | Brigham Young University

TRADERS, BALLROOM LEVEL

Chris Balaschak | Flagler College
Constructing Solidarity: Lewis Hine and Zoe Strauss in Homestead
Nanette Brewer | Indiana University Art Museum
The Black Worker: Gordon Parks's Photographs of the Pittsburgh Grease Plant
Natalie Zelt | University of Texas at Austin
LaToya Ruby Frazier: Documenting the Intimate Stakes of Industry
Frances Cullen | McGill University
The End of an Era: On Photographic Preservation and Industrial Loss

THURSDAY | 1:15-3:00

SECAC's Newest Generation of Artist-Educators, Part 1

Chair: Michael Aurbach | Vanderbilt University
STERLINGS 1, LOBBY LEVEL

Brandon Donahue | Tennessee State University
Urban Alchemy
Anne Lindberg | University of North Carolina Wilmington
In the Pines: Data as Visual Art
Robert Howsare | West Virginia Wesleyan College
(err)rational aesthetics

Portrayals of Women at Work in 19th Century Art

Chair: Pamela Venz | Birmingham-Southern College
STERLINGS 2, LOBBY LEVEL

Cameron Dodworth | Methodist University
Beasts of Women: Zoomorphism in Representations of Nineteenth-Century Female Miners
Nicole Georgopoulos | Stony Brook University
L'Ouvrière, mot impie: Gustave Courbet's Cribleuses de blé (1854)
Ashley Rye-Kopec | University of Delaware
Venetian Bead-Stringers as Images of Late Nineteenth-Century Female Labor
Elise Smith | Millsaps College
Women and the Watering Pot: Victorian and Edwardian Women at Work in the Garden

Art and Indeterminacy: Tactical Ambiguity in the Era of Standardized Testing

Chair: Jason Hoelscher | Georgia Southern University
STERLINGS 3, LOBBY LEVEL

Tania Romero | Institute for Doctoral Studies in the Visual Arts
Media Arts Education as an Open Field of Educational Practices
Jason Hoelscher | Georgia Southern University
Art, Ambiguity, and Generative Difference: On the Artwork as Complexity Engine
Mary Mazurek | Columbia College
Building Community in the Classroom
Tamara Fox | Kendall College of Art and Design
Aesthetics, Teaching, and the Indefinite

Innovate the Space! Think Outside the Gallery!

Chair: Carla Rokes | University of North Carolina at Pembroke
Co-Chair: Wanda Sullivan | Spring Hill College
BIRMINGHAM, LOBBY LEVEL

Carla Rokes | University of North Carolina at Pembroke
Thinking Outside the Box: Residencies, Workshops, Talks & More
Wanda Sullivan | Spring Hill College
What if? Outrageous Experiments in the Visual Arts
Michael Dickins | Austin Peay State University
My Gallery is Bigger Than Your Gallery
Barbara McNulty | Lebanon Valley College
The Day of the Dead: Bringing the Exhibition to Life

You've Got Male: Masculinity in the 1990s, Part 1

Chair: Jamie Ratliff | University of Minnesota Duluth
FORT PITT, LOBBY LEVEL

Anthony Morris | Austin Peay State University
Glenn Ligon Does Richard Pryor: Queering Black Masculinity
Kate Pollasch | The School of the Art Institute of Chicago
Roger Brown's Paintings and the Shadows of Sexuality
Christian Whitworth | Tufts University
Reconsidering Van Sant, Queer Cinema in the 1990s
Sam Watson | University of Wisconsin-Sheboygan
Like a Big Boy Having Fun: Jason Rhoades and Masculinity in the '90s

Warpolitics in Art

Chair: Tom Wegrzynowski | University of Alabama
SMITHFIELD, LOBBY LEVEL

Veronica Zingarelli | Florida State University
Robert Minor: Memorable Cartoons, Forgotten Political History
Sarah Kleinman | Virginia Commonwealth University
Voz Alta: The Sound of a Collective Memory
Trenton Olsen | Ohio State University
Guts, Gore, and Glory: Contextualizing David's Martyrs in 1793

American Art Open Session 2: Picturing Place in 19th-century American Art

Chair: Julia Sienkewicz | Duquesne University
KING'S GARDEN 2, BALLROOM LEVEL

- Judy Bullington | Belmont University
Dismantling The Sylvan Landscape: Gentleman Gardeners & Early Bostonian Portraiture
- Kate Scott | Rutgers University
The Final Frontier: Edward Moran's The Valley in the Sea
- Whitney Thompson | The Graduate Center, CUNY
Foreign-born Artists Making 'American' Pictures: Frances Palmer's Lithographs of Westward Emigrants

AFFILIATE SESSION: VISUAL RESOURCES ASSOCIATION (VRA)

Reconfiguring Knowledge: Making the Digital Humanities Visual

Chair: John Taormina | Duke University
KING'S GARDEN 2, BALLROOM LEVEL

- Sarah Falls | The Ohio State University
How Will We Know It When We See It? The Need for Image Analysis Tools for the Digital Arts and Humanities
- Timothy Shea | Duke University
Digitizing Athens: Reconstructing the Urban Topography of Athens with GIS
- Alison Langmead | University of Pittsburgh and
Aisling Quigley | University of Pittsburgh
Sustaining MedArt: Assessing the Persistence and Longevity of a Pioneering Digital Humanities Project
- Clarisse Fava-Piz | University of Pittsburgh
Mapping Spanish Sculptors in Paris 1880-1914, or How Digital Technologies Enhance Traditional Visualizations in Art History

Landscapes for Art: Italian Sculpture Gardens and Parks

Chair: Eric Troffkin | Wayne State University
KING'S GARDEN 3, BALLROOM LEVEL

- Michelle Demeter | Florida State University
From Tomb to Womb: Michelangelo's Prisoners in the Grotta Grande of the Boboli Gardens
- Jenny Hager | University of North Florida
Place, Culture and the Moment
- Leda Cempellin | South Dakota State University
Connecting People, Objects, and Places: Il Giardino by Daniel Spoerri at the Culmination of an Artistic Vision
- Debra Murphy | University of North Florida
The Garbage Revolution and the Garden of Return: Rodolfo Lacquaniti's Tuscan Sculpture Garden

Oh No! A Graphic Designer is Making Art Again!

Chair: Bryan Alexis | University of Arkansas-Fort Smith
BRIGADE, BALLROOM LEVEL

- Dennis Ichiyama | Purdue University
The Allure of the Handset and Hand Printed
- Jerry Johnson | Troy University
Art by Design: The Conflicted Confluence
- Bryan Alexis | University of Arkansas-Fort Smith
Iteration in Design and the Principle of the Build

Beastly Creatures in Art

Chair: Carolyn Porter Phinizy | Virginia Commonwealth University
RIVERS, BALLROOM LEVEL

- Trinity Martinez | The Graduate Center, CUNY
Centauromachy and Civility: A Centaur's Tale
- Robin O'Bryan | Independent Scholar
Beastly Dwarfs in Italian Renaissance Art
- Emily Davis Winthrop | Virginia Commonwealth University
Carabin's Copulating Cats: Censorship and the Salon
- Elizabeth Sutton | University of Northern Iowa
Glances with Wolves: Joseph Beuys' I Like America and America Likes Me

Visual Art and the Aesthetics of Cuteness

Chair: Elizabeth Howie | Coastal Carolina University
Co-Chair: Betsy Towns | University of North Carolina School of the Arts
TRADERS, BALLROOM LEVEL

- Elizabeth Cronin | New York Public Library
Weimar Photography: Oh how cute!
- Leisa Rundquist | University of North Carolina Asheville
The Power of Cuteness in the Art of Henry Darger
- Yiwen Liu | The Ohio State University
The Past in the Future—Atom and Postwar Japan
- Elizabeth Howie | Coastal Carolina University
Indulgence and Refusal: Cuteness, Asceticism, and the Aestheticization of Desire

THURSDAY | 3:15-5:00

SECAC's Newest Generation of Artist-Educators, Part 2

Chair: Greg Shelnutt | Clemson University
STERLINGS 1, LOBBY LEVEL

- Rachel Bush | Austin Peay State University
No Matter the Costs: Graphic Design that Works
- Joshua Whidden | University of Alabama
Paths of Painting
- Amy Schissel | West Virginia University
Systems Fever: Digital Systems in Painting
- Phillip Scarpone | Independent artist and Fabricator
Fragments Forming a New Whole: Studio Lineage

Decorative Arts 1890-1930

Chair: Jillian Decker | Aiken Center for the Arts
STERLINGS 2, LOBBY LEVEL

Mary Slavkin | Young Harris College

The 'Decorative' and the Decorative Arts: Theories Regarding the Social, Religious, Functional, and Aesthetic Roles of Art in the 1890s

Lyndsay Bratton | University of Maryland, College Park

Artěl's Designing Women: Crafting Czech Modernism

Daniele Galleni | Scuola Normale Superiore di Pisa

The Roots of Italian Liberty: The Florentine Case

Between Art Education and Healthcare

Chair: Megan Voeller | University of South Florida
Contemporary Art Museum
STERLINGS 3, LOBBY LEVEL

Hope Torrents | University of Miami, Lowe Art Museum

The Fine Art of Healthcare

Aaron Anderson | Virginia Commonwealth University

The Potential(s) of Arts + Health Widely Considered

Marguerite Perret | Washburn University

Sick Art and Exquisite Bodies: The Waiting Room Projects

Unravelling Timelines: Challenges to Chrononormativity in Art and Art History

Chair: Tiffany Johnson Bidler | Saint Mary's College
BIRMINGHAM, LOBBY LEVEL

Evan D. Williams | Independent Scholar

Bouncing in the Corner: Pulsatile and Vertical Time in the Works of Nauman and Reich

Monica Steinberg | The Graduate Center, CUNY

Viewer's Choice: Cosmopsis and Harun Farocki's Deep Play

Gwendolyn Shaw | The Graduate Center, CUNY

Vodou Iconography and the Work of Maya Deren

Maria Quinata | The Graduate Center, CUNY

Time as Switchboard: Mapping Out the Chronopolitical Terrain of Black Audio Collective's The Last Angel of History

You've Got Male: Masculinity in the 1990s, Part 2

Chair: Sam Watson | University of Wisconsin—Sheboygan
FORT PITT, LOBBY LEVEL

Shadé Ayorinde | Cornell University

The Invisible Man: Representations of Masculinity in the Work of Glenn Ligon

Lauren Cesiro | Fairfield University

The Destruction of Essentialism and the Myth of the Black Male: Gary Simmons' Step in the Arena (The Essentialist Trap)

Mabi Ponce de Leon | The Ohio State University

Do Ho Suh: Reimagining the Gendered National Imaginary

Jamie Ratliff | University of Minnesota Duluth

Rules for a New Game: Gabriel Orozco and Transnational Masculinity in the 1990s

Manuscript Studies

Chair: Robert Tallaksen | West Virginia University
SMITHFIELD, LOBBY LEVEL

Sarah Kyle | University of Central Oklahoma

From Court, to Pharmacy, to Library: Botanical Imagery and Its Sites of Convergence in Renaissance Venice

Barbara Watts | Florida International University

Measuring Dante's Journey: Antonio Manetti and Sandro Botticelli's Chart of Hell

Marian Hollinger | Fairmont State University

The Author and His Text: The Development of an Idea

Robert Tallaksen | West Virginia University

Merchantescha to Cancellarescha: The Humanistic Transformation of the Handwriting of Michelangelo Buonarroti

The Social Conscience of the Artist: Happenings, Performance Art, Street Art, and that Thing Called Burning Man

Chair: Eric Schruers | Fairmont State University and Slippery Rock University of Pennsylvania
KING'S GARDEN 1, BALLROOM LEVEL

Eric Schruers | Fairmont State University and Slippery Rock University of Pennsylvania

What Happens at Burning Man Doesn't Stay at Burning Man: The Social Conscience of the Artist

Jessica Keough | Independent Scholar, Stony Brook University

Flipping the Switch: Graffiti Research Lab, Light, and the Urban Landscape

Dino Dinco | Woodbury University

Leap Into Performance Mythology: The Constructed Image

Art in the Age of Anthropocene

Chair: Kathleen Thum | Clemson University
KING'S GARDEN 2, BALLROOM LEVEL

Stephen Driver | Independent Artist

"Nothing Is Being Done": Tales of Extinction/Ceramic Effigy Vessels

Jackie Brown | Bowdoin College

Mutated Growth

Amy Feger | University of Montevallo

New Landscapes

D. Chase Angier | Alfred University

Shifting Landscapes in the Age of Anthropocene

Landscapes for Art: American Sculpture Gardens and Parks

Chair: Debra Murphy | University of North Florida
KING'S GARDEN 3, BALLROOM LEVEL

Joshua Fisher | Arkansas Tech University

Steel Patroons: The Storm King Art Center and the New Colonization of Upstate New York

Betty Crouther | University of Mississippi

Reshaping Space: The Yokna Sculpture Trail

Eric Troffkin | Wayne State University

Sculpture Outdoors, Laboratory and Stage Set

Does Graphic Design History Matter?

Chair: Pamela Anneser | Plymouth State University

BRIGADE, BALLROOM LEVEL

Joe Galbreath | West Virginia University

From Letraset to Letterpress: Incorporating the History of Type into the Classroom

Amanda Horton | University of Central Oklahoma

Research -> Process -> Design History

Breuna Baine | Auburn University at Montgomery

History of Graphic Design Class Rocked My World!

Electric River: Artistic Confluences and Partnerships

Chair: Laura Amrhein | University of Arkansas at Little Rock

Co-Chair: Scott Betz | Winston-Salem State University

RIVERS, BALLROOM LEVEL

Jacek Kolasinski | Florida International University

Aesthetics of Collaboration: "Transcending Time," a Video Opera

Ron Hollingshead | Sam Houston State University

I Am a Cyborg. I Am the Confluence.

Jade Hoyer | University of Tennessee, Knoxville

Mistake Paper: Using Papermaking and Art Making to Engage Individuals After Loss

Emma Burgin | University of Tennessee

Kremena Torodova | Transylvania University and

Kurt Gohde | Transylvania University

Love Letter to the World: A Global Collaboration

The Realities of Abstraction: Issues and Problems of Interpretation in Studying Abstract Art

Chair: Herbert R. Hartel, Jr. | Hofstra University

TRADERS, BALLROOM LEVEL

Herbert R. Hartel, Jr. | Hofstra University

Wassily Kandinsky's Design and Color Theories as a Lexicon for Abstract Painting

Marco Rinaldi | Accademia di Belle Arti di Napoli

Rites of Lilith: Jewish Myths and Figures of Depression in Mark Rothko's Paintings of the '40s

Helen A. Harrison | Pollock-Krasner House and Study Center

Pollock's Statements: Interpreting His Art in His Own (?) Words

Christa Robbins | University of Virginia

Kenneth Noland's Reichian Paintings

FRIDAY, OCTOBER 23

FRIDAY | 8:00-9:45

On the Move or On the Run: Artist Residencies as Exile, Nomadism, or Community?

Chair: Deborah Bouchette | Institute for Doctoral Studies in the Visual Arts

STERLINGS 1, LOBBY LEVEL

Carl Linstrum | SCAD-Atlanta

Residency Positives

Jason Swift | Plymouth State University

Art Camp: How I Came of Age at the Vermont Studio Center One Summer

Deborah Bouchette | Institute for Doctoral Studies in the Visual Arts

The Artist-in-Residence as Cultural Mediator

The Medium is the Message: Art-Making as Cultural Translation

Chair: Sascha Crasnow | University of California, San Diego

Co-Chair: Elizabeth Rauh | University of Michigan

STERLINGS 3, LOBBY LEVEL

Sara Mamemi | University of California San Diego

Queer Historiography within Diasporic Iranian Art

Elizabeth Miller | Whitman College

Muhammad Nagi: The Promotion of the 'Dictator-Aesthete' through Pen and Paintbrush

Elizabeth Rauh | University of Michigan

Translating America: Language, World Making, and Identity in the Work of Siah Armajani

A Confluence of Practice, Portfolios and Politics: The Art and Design of Digital Assessment

Chair: Kevin Conlon | Columbus College of Art and Design

BIRMINGHAM, LOBBY LEVEL

Jeff Schwartz | Ringling College of Art and Design

Ready, Set, DRAW

Eleanor Fuchs | College for Creative Studies

Prove Your Worth: The Value of a Standardized Cross-Institutional Data Management System

Kevin Conlon | Columbus College of Art and Design

The Art and Design of Integrated Assessment within Digital Portfolios

Socially Engaged Art History

Chair: Cindy Persinger | California University of Pennsylvania

**Co-Chair: Azar Rejaie | University of Houston-Downtown
FORT PITT, LOBBY LEVEL**

Amy Hamlin | St. Catherine University and

Karen Leader | Florida Atlantic University

What Has Art History Done for You Lately? Initiatives for a Social Practice

Laura Holzman | Indiana University-Purdue University Indianapolis

Beyond the Exhibition? Art History as Public Scholarship

Christopher LeClere | University of Manchester

The Confluence of Anthropology, Art, and Design: Using Visual Anthropology to Study and Represent a Subcultural Group

Kelly Wacker | University of Montevallo

Art History in an Expanded Field

Maureen Vissat | Seton Hill University

STAR: Social Transformation through Awareness and Resolve, A Collaboration between Seton Hill University and the Blackburn Center Against Domestic and Sexual Violence

The Perils of Periodization, the Simplifications of Style: Revisiting Border Crossings in Medieval Art and Architecture

Chair: Laura Hollengreen | Georgia Institute of Technology

**Co-Chair: Donna Sadler | Agnes Scott College
SMITHFIELD, LOBBY LEVEL**

Sarah Dillon | Kingsborough Community College, CUNY

Italian Stained Glass of the Trecento: Late Medieval, Gothic, or Early Renaissance?

Anne Vuagniaux | Bronx Community College, CUNY

Violating Vitruvius: Gothic Style in French Renaissance Châteaux

Jennifer Feltman | University of West Florida

The Last Judgment Porch at Lincoln Cathedral, 1255-1550: Confluence and Fluidity of Meaning Across Time

“Southern”-Fried Contemporary Art: Investigating the Identity and Efficacy of Regional Styles

**Chair: Kris Belden-Adams | University of Mississippi
KING'S GARDEN 1, BALLROOM LEVEL**

Virginia Derryberry | University of North Carolina Asheville

The Narrative “Tradition”

Brooke White | University of Mississippi

A Southern Yankee

Betty Lou Starnes | University of Connecticut

Rashaad Newsome, the House Down: Parading Gender and Performing Authority

Raymond Gaddy | University of North Florida

Tales From the Black Belt: Raymond Gaddy a Southern Artist

Theories of the Object in the Art of the Americas, Part 1

**Chair: Rex Koontz | University of Houston
KING'S GARDEN 2, BALLROOM LEVEL**

Jodi Kovach | Columbus College of Art and Design

Remotely Mexican: The Critical Reception of Gabriel Orozco's

Whale Skeleton, at Home and Abroad

Billie Follensbee | Missouri State University

Is That Awl? Life Histories of Olmec Greenstone Artisan Tools

Gabriela Germana | Florida State University

The Vicissitudes of Retablos Ayacuchanos: From Religious Altars to Symbols of National Identity

Bree Lehman | The Graduate Center, CUNY

Dolley Madison and the White House's Portrait of George Washington

No Boundaries: Andy Warhol and the Collaborative Spirit in Contemporary Art

**Chair: Linda Rosefsky | West Virginia University
KING'S GARDEN 3, BALLROOM LEVEL**

Chelsea Weathers | University of Texas at Austin

Talent and Tendency: The Friendship of Andy Warhol and Charles Henri Ford

Mia Laufer | Washington University in Saint Louis

Warhol and Basquiat: Conversations in the Boxing Ring

Nicole Scalissi | University of Pittsburgh

In Exhaustive Detail: “Art” and Agency in Andy Warhol's Details of Renaissance Paintings

Motion Graphics: Historical Paths and Contemporary Trends

**Chair: Richard Doubleday | Louisiana State University
BRIGADE, BALLROOM LEVEL**

Richard Doubleday | Louisiana State University

Motion Graphics: Exploring the Relationship Between Still and Time Based Design Elements

Tasheka Arceneaux-Sutton | Southeastern Louisiana University

What is Motion Graphics?

Moon Jung Jang | University of Georgia

Rational Transitions in Creating Motion Graphics

Ki Ho Park | Campbell University

Motion Graphics: An Effective Tool to Communicate in Public Campaign Design

From Europe to Pittsburgh and Beyond

**Chair: Steven Gaddis | Independent Scholar
RIVERS, BALLROOM LEVEL**

Rebecca Levitan | University of California, Berkeley

Henry Hornbostle: Architecture at the Nexus of Contemporary Innovation and Old World Wonder

Steven Gaddis | Independent Scholar

Bringing Vitruvius to Pittsburgh

Bernard Schultz | West Virginia University

Cass Gilbert and the Classical Literary Tradition

Floyd Martin | University of Arkansas at Little Rock

From Piranesi's Rome to a Little Rock Architect

Mannerism and *La bella maniera*

Chair: Liana De Girolami Cheney | Università degli Studi di Bari Aldo

TRADERS, BALLROOM LEVEL

- Bonnie Kutbay | Mansfield University of Pennsylvania
Classical Literary Sources for Invention in Giorgio Vasari's Art Theory of La bella maniera
- Liana Cheney | Università degli Studi di Bari Aldo
Giorgio Vasari's Conception of Our Lady: The Virgin Mary as Symbol of Salvation
- Lynette Bosch | State University of New York at Geneseo
Jacopo Pontormo's Diary and the Lost San Lorenzo Frescoes
- Christyne Keener | Lander University
Pontormo's Deposition: A Savonarolan Aesthetic
- Peter Scott Brown | University of North Florida
Jael's Nail and the Hand of Goltzius: Infamy and Ambition in the Bella Maniera

FRIDAY | 10:00-11:45

Violent Confluences: The Effects of Aggressive Exchange in Material Culture

Chair: Alvaro Ibarra | College of Charleston

STERLINGS 1, LOBBY LEVEL

- Alvaro Ibarra | College of Charleston
Remaining Dacian in Roman Britain: Identifying the Dacian-ness of Cohors I Aelia Dacorum at the Roman Forts in Cumbria County, England
- Mary Beth Heston | College of Charleston
Aggression and Ambivalence in South Indian Architecture
- Kris Belden-Adams | University of Mississippi
Beyond Materiality: "Madness" and Tense Collision in Barthes's Elusive Winter Garden Photograph
- Marian Mazzone | College of Charleston
"Fey Aesthetics" vs. American Mass Culture: How Andy Warhol Re-made Consumer Objects into Art

Drawing and Printmaking c.1860-1920

Chair: Floyd Martin | University of Arkansas at Little Rock

STERLINGS 2, LOBBY LEVEL

- Shana Cooperstein | McGill University
Drawing Lines, Contracting Habits: Post-Academic Pedagogy in Nineteenth-Century France
- Debra DeWitte | University of Texas at Arlington
The Display of Drawings in the Time of the Impressionists
- Colleen Truax Yarger | Randolph-Macon College
The 'Dazzle Technique' and Aesthetic Movement Architecture
- Courtney Hunt | Cleveland State Community College
Suzanne Valadon's Nude Portraits of Young Utrillo

Confluence of Cultures: Intercultural Connections in Art from the Mediterranean World

Chair: Brooke Garcia | University of Memphis

Co-Chair: Katlyn Greiner | Independent Scholar

STERLINGS 3, LOBBY LEVEL

- Samantha Wright | Georgia State University
Mixed Identities: Religious Deviances of the Women of Delos
- Lauren Bearden | Georgia State University
Near Eastern Incense and the Greek Goddess Nike: An Analysis of Nike-Thymiaterion Iconography from the Late Fifth Century BCE
- Julia Fischer | Lamar University
An Iconographic Melting Pot: The Tazza Farnese, Gemma Augustea, and Grand Camée de France
- Katlyn Greiner | Independent Scholar
The Marvelous Obelisks of Augustus: The Solar Symbols of Egypt and Rome

Casting the Ancient World for the Modern World

Chair: Carol Mattusch | George Mason University

BIRMINGHAM, LOBBY LEVEL

- Eugene Dwyer | Kenyon College
Fiorelli's Casts of the Pompeian Victims: A Reception Study
- Francesca Torello | Carnegie Mellon University School of Architecture
Exhibiting Architecture: Plaster Casts in Pittsburgh Between Instruction and Professional Debate.
- Jim Murley | Elizabethtown Community & Technical College
An Outcast Connoisseur: Edward Perry Warren's Impact on Academic Antiquities Collections
- Julia Finch | Morehead State University
Ancient Art in Appalachia: The Metropolitan Museum of Art's Casts at Morehead State University
- Annetta Alexandridis | Cornell University
Firing the Canon!—The Cornell Casts and their Discontents

Metaphor and Understanding Visual Art

Chair: Kimble Bromley | North Dakota State University

FORT PITT, LOBBY LEVEL

- Kimble Bromley | North Dakota State University
Students and Understanding Metaphor
- Susan Johnson | Institute of Doctoral Studies in the Visual Arts
Mortality, Monet, and Medium Specificity
- Catherine A. Moore | Georgia Gwinnett College
Metaphor and the Visual Pun

Medieval Art Open Session

Chair: Marian Hollinger | Fairmont State University

SMITHFIELD, LOBBY LEVEL

- Kelly Watt | Washburn University
"Death is your gift": Reading Berceo's 13th-Century Account in Order to 'See' Santa Oria's Source of Power
- Jillian Decker | Aiken Center for the Arts
Significance of the Tau in the Basilica di San Francesco d'Assisi

Erin Kate Grady | University of North Carolina at Chapel Hill
Moralizing Monsters: Heretics in the Bible Moralisée, Vienna 2554
Mary Edwards | Pratt Institute
The Legenda Plastica: or the Lost Books of Jacopo da Voragine [Yes, Dustin Hoffman, There is Indeed a Future in Plastics!]

FORCING THE ISSUE(?):Fabricating Interdisciplinary Teaching in the Studio Arts

Chair: James Rodger Alexander | University of Alabama at Birmingham

Co-Chair: John Douglas Powers | University of Tennessee, Knoxville

KING'S GARDEN 1, BALLROOM LEVEL

McArthur Freeman | University of South Florida
Border Control: Rethinking Discipline-Specific Teaching in Studio Art
Paul Karabinis | University of North Florida
Photography as Printmaking: Not Exactly a Repeatable Pictorial Statement
John Douglas Powers | University of Tennessee, Knoxville
Sculpture, a Disciplinary Hub
Pamela Venz | Birmingham-Southern College
Composition as the Tie that Binds: An Interdisciplinary Case Study

Theories of the Object in the Art of the Americas, Part 2

Chair: Luis Castañeda | Syracuse University

KING'S GARDEN 2, BALLROOM LEVEL

Kelly Donahue-Wallace | University of North Texas
The Cabinet of Jeronimo Antonio Gil
Anna Brodbeck | Carnegie Museum of Art
The Role of the Object in Brazilian 'Conceptualism'
James Farmer | Virginia Commonwealth University
When is a Mural? Pictograph, Mural, Canvas, Reproduction, Artifact, Inspiration, Validation, and a Few Other POVs Regarding a Most Remarkable Rock Art Panel from the American Southwest
Andrew Finegold | The Institute of Fine Arts at New York University
Synchronous Diachronicities: The Intentional Conflation of Distinct Temporalities in Ancient Mesoamerican Objects

Social Engagement in the Time of Cholera: Has Social Practice "Arrived" too Late?

Chair: Christopher Sperandio | Rice University

KING'S GARDEN 3, BALLROOM LEVEL

Christopher Sperandio | Rice University
Social Engagement in the Time of Cholera: Has Social Practice "Arrived" too Late?
Sheryl Oring | University of North Carolina at Greensboro
I Wish to Say: Activating Democracy One Voice at a Time
Duncan MacKenzie | Columbia College Chicago
Loving the Good, Bad, and Ugly

Identity Politics in Depression Era Art

Chair: Anthony Morris | Austin Peay State University
BRIGADE, BALLROOM LEVEL

Amy Kirschke | University of North Carolina Wilmington
Romare Bearden: Black Ink and Depression Era Cartooning
Christina Larson | Case Western Reserve University
Paul Sample: Challenging Views of Masculinity in the 1930s
Lisa Dorrill | Dickinson College
From Grant Wood to Rosie the Riveter: Bib Overalls as Ideological Tools in American Visual Culture, 1930-1945

Pittsburgh and the Arts

Chair: Melissa Geiger | East Stroudsburg University of Pennsylvania

RIVERS, BALLROOM LEVEL

Jennifer McComas | Indiana University Art Museum
Diplomacy and Subversion: Negotiating the Display of German Art at the Carnegie Internationals, 1937-1939
Virginia Troy | Berry College
Kaufmann's Department Store, Edgar Kaufmann, Jr. and Developments in Textile Design and Marketing at Midcentury
Clayton Merrell | Carnegie Mellon University
The Sky Beneath Our Feet: How to Make a 69,000 Square Foot Painting

Soft Science

Chair: Hannah Israel | Columbus State University

Co-Chair: Erika Adams | Concordia University

TRADERS, BALLROOM LEVEL

Jeff Schmuki | Georgia Southern University
The Moth Project
Michelle Samour | School of the Museum of Fine Arts Boston
Too Much Is Never Enough: Collection and Consumption in the Victorian and Digital Ages
Darlene Farris | East Stroudsburg University of Pennsylvania
3D Field Guides
Barb Bondy | Auburn University
Drawing on the Brain: Creative Research, Pedagogy, Scholarship

FRIDAY | 1:15-3:00

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Chair: Betty Crouther | University of Mississippi

STERLINGS 1, LOBBY LEVEL

Lillian Joyce | University of Alabama in Huntsville
It's Good to be Rhome: A Greek Goddess becomes Roma
Sarah Buck | Florida State University
Originality and Appropriation in The Grotesque Costumes of the Trades by the Larmessin (c. 1685-1695)
Amy Frederick | Centre College
"After Rembrandt": Flameng's Borrowing for Success
Debra Hanson | Virginia Commonwealth University
Appropriation as Subversion: Kehinde Wiley and the Art History Remix

AFFILIATE SESSION: ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY (ATSAH)

The 'Art' of Dying Well: Virtuous, Heartbreaking, Horrific, and Spectacular Deaths in Art, History, and Literature

Chair: Tina Bizzarro | Rosemont College

STERLINGS 2, LOBBY LEVEL

William Levin | Centre College

"...And Especially Burial": The Florentine Misericordia and the Seventh Work of Mercy

Jane Evans | Rice University

A Confluence of Memory and Mortality: The Ars moriendi Blockbook of 1450

Albert Alhadeff | University of Colorado Boulder

Countering the Memoir's of Colonel Bro. Géricault and Sainte-Domingue

Jennifer Bates Ehlert | Harvard University Extension School

"The Beauteous Adonis is Dead": J.W. Waterhouse's The Awakening of Adonis and Its Relation to Bion's "Lament of Adonis"

New Notions of Community for Folk and Self-Taught Art

Chair: Edward Puchner | McKissick Museum, University of South Carolina

Co-Chair: Leisa Rundquist | University of North Carolina Asheville

STERLINGS 3, LOBBY LEVEL

Shirley Reece-Hughes | Amon Carter Museum of American Art

Searching for a Community: Artist Immigrants and the Discovery of American Folk Art, 1910-1930

Trista Reis Porter | University of North Carolina at Chapel Hill

"How One Idea Leads to the Next": Notions of Tradition, Art, and Globalism in the Work of Chris Luther and the Seagrove Pottery Community

Lisa Stone | The Roger Brown Study Collection of the School of the Art Institute of Chicago

Fred Smith's Spatial Narrative: A Community Offering

Norman Girardot | Lehigh University

Snakes and Salvation in the Garden: Community Response to Howard Finster's Paradise Garden, 1961-2015

The Slide Show

Chair: Vesna Pavlovic | Vanderbilt University

BIRMINGHAM, LOBBY LEVEL

Meggan Gould | University of New Mexico

Those Boxes of Slides, Sitting in My Studio

Nichola Kinch | Temple University's Center for the Arts, Tyler School of Art

Image as Object

Sky Shineman | University of Alabama

Slide Projector as Teaching Tool

Between Form and Expression: Abstraction in the 21st Century

Chair: Matthew Kolodziej | University of Akron

FORT PITT, LOBBY LEVEL

Thomas Berding | Michigan State University

Unsettled Futures: Abstraction and Imagination in the 21st Century

Dustin London | Eastern Michigan University

Painting Digital Space

Steven Pearson | McDaniel College and

Evan Boggess | Shepherd University

Scrambled, Mixed, and Stirred: The Paintings of Taha Hadari, Steven Pearson, and Evan Boggess

Jered Sprecher | University of Tennessee, Knoxville, Discussant

What Exactly is Drawing?

Chair: Brent Thomas | Marshall University

SMITHFIELD, LOBBY LEVEL

Raymond Yeager | University of Charleston

WALK A LINE OUTSIDE THE STUDIO: How Drawing Can Foster Cognitive Thinking In Art and Other Disciplines

Michael Marks | University of South Carolina Upstate

What's a Sketchbook? I'm Into Pinterest

Brad Adams | Berry College

In the Kitchen

Al Denyer | University of Utah

Expanding Vocabularies: Drawing as Installation

Voices From the Field: Successes and Challenges of Creating Place-Based Arts Curriculum

Chair: Michael Sherwin | West Virginia University

KING'S GARDEN 1, BALLROOM LEVEL

Bill Gilbert | University of New Mexico

Land Arts of the American West: Experiments in Field Pedagogy

Lori Ryker | Artemis Institute

Of Place, not About Place

Yoshimi Hayashi | MiraCosta College

Field Based Art Curriculum Only for the 1%?

John Reid | Australian National University

Field Studies: An Innovative Pedagogy for an Aesthetic Visual Approach to Environmental Issues

Carolyn Young | Australian National University

Pipe Dreams: Contemporary Art, Activism and the Culture of Oil

Chair: Sarah E.K. Smith | Harvard University

Co-Chair: Elysia French | Queen's University

KING'S GARDEN 2, BALLROOM LEVEL

Elizabeth Barrios | University of Michigan

Petroleum and its Phantoms: The Scales of Oil Exploitation in the Work of Rolando Pena

Kathleen Thum | Clemson University

Residuum

Rebecca Dunham | Plains Art Museum

Bakken Boom! Art as Activism in a 'Fine Art' Museum Exhibition

Transnational Ambitions: Women Artists in Europe and America, 1865-1945

Chair: Betsy Fahlman | Arizona State University

KING'S GARDEN 3, BALLROOM LEVEL

Caterina Y. Pierre | Kingsborough Community College, CUNY
Transnational Exchange from Münster to Austin: Elisabet Ney (1833-1907), Sculptor

Margaretta Frederick | Delaware Art Museum
From Pre-Raphaelite to American Aesthete: Marie Spartali Stillman in America

Emily Burns | Auburn University
Amateur Professionals: American Women's Art Clubs in Paris, 1890-1914

Benjamin Harvey | Mississippi State University
Voyaging Out: Mollie Molesworth's "Ladakhi Diary"

Design Matters: How "Genius" is Made Visible through Student and Faculty Experiences

Chair: Dana Gay | Meredith College

Co-Chair: Meaghan Dee | Virginia Tech

BRIGADE, BALLROOM LEVEL

Jeff Joiner | Virginia Tech
Teaching the Business of Design: How Student-Run Studios Can Bridge the Gap Between Classroom-focused Education and Client-focused Practice

Eve Faulkes | West Virginia University
Where Life Experience Creates a Design Calling

Matthew Donaldson | University of South Carolina Upstate
Are We There Yet? The Long Road to Establishing a Successful Student-run, Faculty-led Design Firm

Dana Gay | Meredith College
Design Matters: Making Genius Visible

Diane Gibbs | University of South Alabama
Finding Your SuperPower & Telling Your Story

Cinematic Portrayals of Modern Art and Design, 1930-1980

Chair: Yelena McLane | Florida State University

RIVERS, BALLROOM LEVEL

Stephanie Huber | The Graduate Center, CUNY
Mass Spectacle and the Modernist Grid in Busby Berkeley's Musical Production Numbers

Hillary Hummel | Cooper Hewitt | Parsons the New School
Film Noir's Portrayal of Bunker Hill: An Expiring Urban Landscape

Yelena McLane | Florida State University
Tati's Interiors and Le Corbusier's "Engineer's Aesthetic": A Dialogue

Contemporary Art Open Session

Chair: Preston Thayer | Independent Scholar

TRADERS, BALLROOM LEVEL

Jenna Altomonte | Ohio University
Networking the Virtual 'Orient': Representations of the Iraqi 'Other' in Adel Abidin's Abidin Travels

Preston McLane | Florida State University

Notional Monuments

Ute Wachsmann-Linnan | Columbia College

Teaching Contemporary Art and Compassion via Social Media

Krystle Stricklin | University of Pittsburgh

Reassembling the Past: Thomas Demand's Büro and the Politics of Memory

FRIDAY | 3:15-5:00

The Confluence of Art-Making Disciplines with Glass

Chair: Rene Culler | University of South Alabama

STERLINGS 1, LOBBY LEVEL

Justin Ginsberg | University of Texas, Arlington
Approaches to Glass Education for Undergraduates and Graduates

Heather McElwee | Pittsburgh Glass Center
Workshop Offerings as Supplements for Degree Seeking Students

Sarah Mizer | Virginia Commonwealth University
Glass is So Hot Right Now

Rene Culler | University of South Alabama
The Confluence of Art-Making Disciplines with Glass

Undergraduate Research Open Session

Chair: Jane Brown | University of Arkansas at Little Rock

Co-Chair: Beth Mulvaney | Meredith College

STERLINGS 2, LOBBY LEVEL

Madeline Beck | Kennesaw State University
A Different Perspective on the Representation of Prostitutes in Ancient Greek Vase Painting

Molly Hull | Meredith College
Tino di Camaino's Tomb of Maria of Hungary

Mallory Glasgow | University of Tennessee Knoxville
The Inspiration of Caravaggio: Uncovering the Multiple Lives of the Contarelli Chapel

Moriah Webster | Randolph-Macon College
"The Rising Woman and the Falling Man": Women's Fashions in Late Eighteenth-Century Sporting Art

Olivia Crawford | University of Tennessee, Knoxville
'Un fouillis plus séduisant': Ingres' La Grande Odalisque, Jewish Women, and Etrangères in Nineteenth-Century France.

Nora Butkovich | Meredith College
Challenges and Contradictions: Käthe Kollwitz and German Culture Between the Wars

Amateur/Professional: Reconsidering the Craft Divide

Chair: Susan Richmond | Georgia State University

STERLINGS 3, LOBBY LEVEL

Cynthia Fowler | Emmanuel College
Georgiana Brown Harbeson: Modern Embroidery and the Amateur/Professional Divide

Susan Richmond | Georgia State University
Aleene Jackson and the Professionalization of Domestic Hobby Crafting

Anne Hilker | Bard Graduate Center
Between Making and Knowing: Revisiting the Embroidery Kits of Erica Wilson

Andrew Hottle | Rowan University
Joan Glueckman: A Needlepoint Artist in the New York Art Scene

In Cahoots

Chair: Jenny Hager | University of North Florida
Co-Chair: Kathryn Shields | Guilford College
BIRMINGHAM, LOBBY LEVEL

Scott Betz | Winston-Salem State University and the Center for Design Innovation, UNC
Lullaby: A Collaboration

Wendy DesChene | Auburn University
Possibilities

Mark Dixon | Guilford College
Cross-Quad Collaboration: How Art Students Can Realize their Strengths AND Get Chocolate-Dipped Strawberries from Science Students

Kathryn Shields | Guilford College
Redefining Creativity: Multi-layered Collaboration in Art and Art Historical Practice

Still Lives - Secret Lives

Chair: Preston McLane | Florida State University
FORT PITT, LOBBY LEVEL

Kristy Deetz | University of Wisconsin-Green Bay
Reveal/Conceal: Formal and Conceptual Strategies of Drapery in Still-Life Painting

Dina Comisarenco Mirkin | Universidad Iberoamericana Ciudad de México
Building up Still Lives and Demolishing Gender Biases: The Hidden Feminist Side of Rina Lazo's Art

Betti Pettinati-Longinotti | Forsyth Technical Community College
Small Stories

Frances Woodley | Aberystwyth University
Still Life: Contemporary Reimaginings

Artist as Writer

Chair: Scott Turri | University of Pittsburgh
SMITHFIELD, LOBBY LEVEL

Melissa Kuntz | Clarion University of Pennsylvania
Artist as Critic

Lily Kuonen | Jacksonville University
From Conversation to Criticism

Meghan Olson | Independent Artist
Artist as Writer

Fluid Currents: Water, Art, and Ecology

Chair: Laura Igoe | The Library Company of Philadelphia
Co-Chair: Nenetta Luarda-Shoaf | University of Minnesota
KING'S GARDEN 1, BALLROOM LEVEL

Emily Casey | University of Delaware
Hydrographic Vision in Early America

Nicholas Robbins | Yale University
Evidence and Liquidity: Carleton Watkins in Kern County, 1881-1889

Jayne Wilkinson | Prefix Institute of Contemporary Art
Liquid Economies: Visualizing Water in the Anthropocene Era

Mikael Fernstrom | University of Limerick and Sean Taylor | Limerick School of Art and Design
From a Year of Rain to Ten Years of Art-Science with Contested Watery Issues

American Art Open Session 3: Exploring Gender Roles through American Art

Chair: Rachel Stephens | University of Alabama
KING'S GARDEN 2, BALLROOM LEVEL

Regina Palm | Kimbell Art Museum
The Mother's House of the San Francisco Zoo: Defining Gender through Space in the Modern City

Lauren Freese | University of Iowa
Eating Creatively: William Glackens' At Mouquin's, French Restaurants, and the Fashioning of a Creative Space

Sarah Beetham | Pennsylvania Academy of the Fine Arts
Toward a Manly Ideal: Kitson's Hiker and the Spanish-American War

Evie Terrono | Randolph-Macon College
The New Woman in Richmond, Virginia: Artistic Endeavors and Political Activism in a Southern City

Currents of Transformation: Geography, Identity, and Ideology in U.S. Art

Chair: Helen Langa | American University
KING'S GARDEN 3, BALLROOM LEVEL

Maria Ferguson | University of Memphis
Regaining Control: Native American Identity and Representation in 19th Century Photography

Margaret Adler | Amon Carter Museum of American Art
Alternating Current(s): Winslow Homer's Undertow

Emily Mazzola | University of Connecticut
In A Studio of One's Own

Anna Dempsey | University of Massachusetts Dartmouth
From Providence to Paris to Provincetown: Modern Women Printmakers and the Color Woodcut

Pittsburgh's Carnegie Mellon Schools of Art and Design Alumni

Chair: Gary Keown | Southeastern Louisiana University
BRIGADE, BALLROOM LEVEL

Gary A. Keown | Southeastern Louisiana University
Dan Friedman: The Radical Modernist

Jane Allen Nodine | University of South Carolina Upstate
Andy is Alive and Well in 2015!

Chuck Tomlins | University of Tulsa
A Word about Jonathan Borofsky's In a Dream

Global Perspectives on Nineteenth-Century Visual Art

Chair: Leanne Zalewski | Randolph College

RIVERS, BALLROOM LEVEL

Roberto C. Ferrari | Columbia University

James Justinian Morier and Mirza Abul Hasan Khan: Anglo-Persian Diplomacy in British Art, ca. 1810-20

Joseph Underwood | Stony Brook University and

Ana-Joel Falcon-Wiebe | Independent Scholar

The French Imagination of Tunisia: Colonial Expansion in North Africa

Jessica Stephenson | Kennesaw State University

The Twists and Turns of a Congolese Spectacle in Ivory

PAINTING NOW!

Chair: Heather Hertel | Slippery Rock University of Pennsylvania

TRADERS, BALLROOM LEVEL

Christopher Olszewski | SCAD Savannah

Running with the Devil

Jason John | University of North Florida

Painting the New Image

Micah Cash | University of North Carolina at Charlotte

Process & Experience: Making Paintings in an Interdisciplinary World

Carole Woodlock | Rochester Institute of Technology and

Peter Byrne | Rochester Institute of Technology

Collaboration, Change and Dislocation: Two Painters Reinventing their Creative Voice through Digital Entanglement

SATURDAY, OCTOBER 24

SATURDAY | 9:30-11:30

Confluence in Medieval and Renaissance Art

Chair: Vida Hull | East Tennessee State University

STERLINGS 1, LOBBY LEVEL

Andrea Maxwell | University of Pittsburgh

The Message on the Walls: Discovering the Visual Sermon of the Brancacci Chapel

Brianne Sharpe | Georgia State University

Visual Reconciliations of Concordia as Ancient Egypt Enters the Vatican

Chassica Kirchhoff | University of Kansas

Bodies of Knowledge Encased in Armor: Convergences of Fifteenth-Century Art and Literature in the Thun-Hohenstein Album

Valerie Palazzolo | Hillsborough Community College-Ybor City

Dancing with Yourself: Andreas Vesalius' Animated Skeletons as Loci for Self-Fashioning

Joseph Silva | Providence College

The Art of Crusading: Medieval Practices at the Medici Court

All Tomorrow's Parties: Social Scenes as Nexuses of Artistic Practices

Chair: Sunny Spillane | University of North Carolina at Greensboro

Co-Chair: Louly Peacock | University of North Carolina Asheville

STERLINGS 2, LOBBY LEVEL

Kirstin Ringelberg | Elon University

"The Success of Her Soirées Surpasses that of Any Other Fête": Parties as Art in the Salon of Madeleine Lemaire

Kevin Concannon | Virginia Tech

Yoko Ono and John Lennon's Four Thoughts: Lost at the Party

Francesca Balboni | University of Texas at Austin

The Most Gorgeous Creatures: Nan Goldin and Boston's Drag Queens, 1972-4

Kara Carmack | University of Texas at Austin

The After Party Is the Party/The Social Is the Medium

Matt Tullis | Western Kentucky University

The Traditional Western Tattoo Parlor: A Collaboration Goldmine

Art Practice as Research in Visual Arts and Design

Chair: Joo Kim | University of Central Florida

STERLINGS 3, LOBBY LEVEL

Bruce Mackh | University of Michigan/ArtsEngine and

Lauren Lake | University of Alabama at Birmingham

Research and Arts Practice

Chealsea Anagnoson | University of Central Florida

Interactive Art Competes with Attendance Decline Due to Instant Gratification

Bryce Hammond | Independent Artist

Transient Motel

Peter Pawlowicz | East Tennessee State University

The Beginning of their Narrative

Juliet Dilenno | University of Central Florida

Fine Art and Pornography

AFFILIATE SESSION: ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY (AHPT)

Art Historians Interested in Pedagogy and Technology Open Session

Chair: Marjorie Och | University of Mary Washington

BIRMINGHAM, LOBBY LEVEL

Laura Hollengreen | Georgia Institute of Technology

Dwelling on the Past

Solmaz Kive | University of Colorado

Teaching the Histories of Architecture in the Digital Age

Marie Gasper-Hulvat | Kent State University at Stark

Smarthistory-style Videos for a Special Topics Course in Russian Art

Ashley Busby | Susquehanna University

Memes, YouTube, and Wikis! Oh My!: Student Learning and Writing Mediated Through Technology

Rhonda Reymond | West Virginia University

Portals to Learning: Threshold Concepts in Art History Pedagogy

Satire and Caricature as Mediators of Cultural Trauma

Chair: Jennifer Pride | Florida State University

FORT PITT, LOBBY LEVEL

Laura Golobish | University of New Mexico

The Gilt is Off the Gingerbread: Consuming English Imperialism Through Caricatures of Napoleon

Peggy Davis | Université du Québec, Montréal

Prosthetic Identity in Graphic Satire: Negotiating Cultural Trauma in Restoration Paris

Camilla Murgia | Ecole de Préparation et Soutien Universitaire, Switzerland

An Unavoidable Blend: Staging French Upheaval through Visual and Textual Satire on Art in Early 19th-Century Paris

Jennifer Pride | Florida State University

Ironic Encounters on the Streets of Haussmann's Paris

Heather Campbell Coyle | Delaware Art Museum

Making Fun of Modernism: Caricature and the Assault on American Art Academies, 1878

Imaginary Worlds? Art as Mediator Between Fact and Fiction

Chair: Anthony Mangieri | Salve Regina University

Co-Chair: Rachel Foulk | Ferris State University

SMITHFIELD, LOBBY LEVEL

Andrea Ortuno | Bronx Community College, CUNY

Traded, then Venerated: Medieval Iberian Ceramics as Holy Relics

Yumi Efurd | Wofford College

Real and Ideal in the Sixteenth-Century Korean Kyehoedo

Bridget Sandhoff | University of Nebraska Omaha

Cleopatra Revealed: A Woman for All Ages

Catherine Holochwest | La Salle University

Undemocratic Pictures? Cathedrals on the Picture Circuit in

Nineteenth-Century America

Erin Day | High Museum of Art

Conjured Wreckage: The Sublime, the Abject, and the Uncanny in Nineteenth-Century American Shipwreck Painting

Death in Contemporary Visual Art

Chair: Bradford Collins | University of South Carolina

KING'S GARDEN 1, BALLROOM LEVEL

Christopher Lonegan | Loyola University In Maryland/Institute for Doctoral Studies in the Visual Arts

"Nothing to be Afraid of": Stan Brakhage's The Act of Seeing With One's Own Eyes

Alexandra Mathwig | Brown University

Imaging the Afterlife: Duane Michals and the Tradition of Death in Photography

Emily Elizabeth Goodman | University of California, San Diego

The Death of Venus: Disease, Decay and Dying in the Work of Hannah Wilke

Kenyon Holder | Troy University

Vanitas Today

Anne Weems | Georgia State University

Yinka Shonibare, MBE's Fake Death Pictures: Locating the Flawed Male Hero in Ex-Colonial Powers

Exotic or Mundane: Histories of Contemporary Museums and Exhibitions

Chair: Roann Barris | Radford University

KING'S GARDEN 2, BALLROOM LEVEL

Sandra Zalman | University of Houston

Mid-Century Contemporary?: Lessons from the Modern Museum

Conny Bogaard | Institute for Doctoral Studies in the Visual Arts

Neither Theory nor Model: The Dialogical Museum

Alison Reilly | Florida State University

James Johnson Sweeney's Bistro Model: Redirecting the Contemporary Museum

Rachel Middleman | California State University, Chico

Lessons from Women Choose Women

Brooke Garcia | University of Memphis

From Kunstkammern to Simulated Eruptions: The History of Exhibiting Ancient Works of Art

Mary Katherine Scott | University of Wyoming

Visualizing Value in Virtual Spaces

Stop'n Go: The Significance of Performance Skills, Part 1

Chair: Anja Foerschner | Getty Research Institute
KING'S GARDEN 3, BALLROOM LEVEL

- Daniel Feinberg | Berea College
Documentation Technology's Influence on Performance Art Interpretation
- Scott Contreras-Koterbay | East Tennessee State University
The Performance/Conceptual Still as Fetish
- Kristen Carter | University of British Columbia
Neither Here nor There: Hans Breder, Liminality and Intermedia at the University of Iowa
- Michelle Maydanchik | Amherst College
The Performative Skills of Russian Actionism

Sacred Geometry: Bridging Boundaries

Chair: Reni Gower | Virginia Commonwealth University
BRIGADE, BALLROOM LEVEL

- Reni Gower | Virginia Commonwealth University
Sacred Geometry: Bridging Boundaries
- Jorge Benitez | Virginia Commonwealth University
Rigidity and Relativism: Sacred Geometry and Perspective at the Crossroads of Culture and Dogma
- Herbert Hartel, Jr. | Hofstra University
Dane Rudhyar's Symbolic Geometry and the Transcendental Painting Group (1938-1941)
- Larry Taylor | Independent Scholar
Minimalism, Threads of the Sacred
- Grace DeGennaro | Independent Artist
Continuum

Contemporary Folk, Self-Taught and Outsider Art

Chair: Lee Kogan | Independent Scholar
Co-Chair: Carol Crown | University of Memphis
RIVERS, BALLROOM LEVEL

- Crystal Yang | University of North Dakota
Folk Art Tradition and Individuality: Ku Shulan and Ansai Peasant Painters
- Karen Patterson | John Michael Kohler Arts Center
Lee Godie: Self-Portraits
- Arthur Jones | University of North Dakota
T. A. Hay's Alternate Agrarian World
- Lauren Cantrell | Columbus State University
Looking to the Ancient: An Analysis of Pasaquan
- Christina McCollum | The Graduate Center, CUNY
"That Sweet Spot Between Tended and Wild": Conservation at Howard Finster's Paradise Garden

Art Nouveau and the Convergence of Style

Chair: Sarah Lippert | University of Michigan-Flint
TRADERS, BALLROOM LEVEL

- Liesbeth Grotenhuis | Hanze University
Dance Like an Egyptian: How Pharaonic Moves Transformed Gustav Klimt's Art
- Michael Duffy | East Carolina University
Art Nouveau and America: The Search for a Modern Aesthetic
- Sharon Smith | Massachusetts Institute of Technology
Stile Floreale: Modernity, Identity, and Debate at the First International Exposition of Modern Decorative Arts (Torino, 1902)
- Erin Dusza | Independent Scholar
The Ethnic Roots of Le Style Mucha and its Influence on Art Nouveau
- Chinatsu Kobayashi | Université du Québec, Montréal
Biomorphic Line from Art Nouveau to Modernism

SATURDAY | 1:15-3:00

Art History with Science: Confluence and Transformation

Chair: Janet Snyder | West Virginia University
STERLINGS 1, LOBBY LEVEL

- Vibeke Olson | University of North Carolina Wilmington and James Rotenberg | University of North Carolina Wilmington
When Art and Science Meet: Revealing Patterns of Artistic Transmission using Geo-Spatial Technology
- Alexandra Dodson | Duke University and Mariano Tepper | Duke University and Jordan Hashemi | Duke University
Projecting Polychromy: The Art and Science of Displaying Medieval Sculpture
- Harmony Wolfe | Independent Scholar
Mapping Some Bodies: Wallpaper, Femininity and Camouflage

Questioning Late Modernism: Aspects of Art from 1940 to 1980

Chair: James Boyles | North Carolina State University
STERLINGS 2, LOBBY LEVEL

- Elizabeth Langhorne | Central Connecticut State University
Jackson Pollock's Abstraction as Spiritual Quest
- Nicholas Hartigan | University of Michigan
The Creative Act: Modeling Sculpture for the American Public
- Heidi Kraus | Hope College
The Harry Brorby Project: A Case Study in Collaborative Digital Art History
- James Boyles | North Carolina State University
Gerhard Richter: Between Chairs

Traversing Borders: The Flâneur in Eastern Europe and Beyond

Chair: Heidi Cook | University of Pittsburgh

STERLINGS 3, LOBBY LEVEL

Allison Leigh | The Cooper Union

The Russian Flâneur: Ilya Repin and the Affective Border Between Paris and Petersburg

Karla Huebner | Wright State University

Jakub Schikaneder: A Fin-de-siecle Prague Flâneur

Claire Kovacs | Augustana College

Mapping Paris: Considerations of a Digital Collaboration at the Trailhead

Teleology and Art

Chair: Eric Hancock | Independent Scholar

BIRMINGHAM, LOBBY LEVEL

Jeanne Willette | Otis College of Art and Design

Breaking the Begats: Alfred Barr's Family Tree and the Teleology of Art

Eric Hancock | Independent Scholar

Semantics of Art

Crispin Sartwell | Dickinson College

Art As and Against Teleology

Fluid Borders Between Business, Art, and Design

Chair: Elaine Grogan Luttrull | Columbus College of Art and Design

FORT PITT, LOBBY LEVEL

Hanna Jubran | East Carolina University

Professionally Speaking - Active Professor, Creative Students

Belinda Haikes | The College of New Jersey

Linked Lives: A Project Linking Digital Humanities, Visual Design and Science

Carlos A. Colón | mpowered, a nonprofit organization

Foundations and Personal Finance

Rebecca Zomchek | Columbus College of Art and Design

Crowning Achievements in Educational Business Experience

[AFFILIATE SESSION: FOUNDATIONS IN ART: THEORY AND EDUCATION \(FATE\)](#)

#fresh

Chair: Valerie Powell | Sam Houston State University

Co-Chair: Lily Kuonen | Jacksonville University

SMITHFIELD, LOBBY LEVEL

Amy Broderick | Florida Atlantic University

Drawing From Here to Home: Investigating One's Origins to Identify Key Elements of Artistic Voice

Katie Hargrave | University of Tennessee at Chattanooga

Socially Engaged Art and the Foundations Experience

Chris Ireland | Tarleton State University

Teaching Critical Thinking through Gaming

Annie Strader | Wabash College

In-Site & In-Response: Exploring Site-Specific Art Practice

Rethinking Foundations: Risks, Creativity, Entrepreneurship, and 21st Century Job Skills

Chair: Ben Cunningham | Millersville University

KING'S GARDEN 1, BALLROOM LEVEL

Elissa Armstrong | Virginia Commonwealth University

Fail Harder and Other High Standards

Gregory Martin | Mississippi State University

Connecting the Dots, Introducing Process and Problem Solving to Reshape the Concept of Learning for the Millennial Generation

Mark Fetkewicz | University of Northern Colorado

A Pluralistic Context for the Studio Experience

The Porous Borders of American Art

Chair: Kevin Concannon | Virginia Tech

KING'S GARDEN 2, BALLROOM LEVEL

Leanne Zalewski | Randolph College

Imagining a Better America: French Paintings, American Aspirations

Barbara Jaffee | Northern Illinois University

Education for Industry's Sake and the Modernizing of American Art

Rozemin Keshvani | Independent Scholar and Curator

The River Has a Voice: Annea Lockwood's River Triptych

Andrea Diederichs | Trier University

Alike yet different? A comparison of the visual strategies of Luke Swank and Charles Sheeler

U.S. Urban: Representations of the City in American Visual Culture

Chair: James Hargrove | Roanoke College

Co-Chair: Katherine Shortridge | Roanoke College

KING'S GARDEN 3, BALLROOM LEVEL

Amy Johnson | Otterbein University

Walking in the City: Views by Women Artists

Emily Morgan | Iowa State University

City Pictures: Harry Callahan's Urban Photographs

Andrew Wasserman | Louisiana Tech University

Mapping Fallout: Charting Urban Nuclear Policy Through Groundworks

Anja Foerschner | Getty Research Institute

Live L.A.-Los Angeles' Urban Landscape in Paul McCarthy's Installation Work

Altered Landscape: Interpreting the Built Environment

Chair: Micah Cash | University of North Carolina at Charlotte

BRIGADE, BALLROOM LEVEL

David Smucker | Stony Brook University

Petrochemical Topographics: Automotive Ecologies in Photographic Series by Robert Adams, Joe Deal, and Richard Misrach & Kate Orff

Gregory Martin | Mississippi State University

Cycles of Growth and Decay in the Built and Natural Environments

Christa DiMarco | Temple University and The University of the Arts

Van Gogh's Factory at Clichy: The Laborer in the Industrial Environment

Christopher Williams | SCAD Savannah

We Can't Get There From Here: Explorations in the Southern Landscape

Surveying the Survey: Assignments, Pedagogy, and Practices

Chair: Mary Slavkin | Young Harris College

RIVERS, BALLROOM LEVEL

Gretchen McKay | McDaniel College

Engaging Undergraduate Students in Art History with Digital Tools

David Boffa | Beloit College

Beyond the Textbook: Alternative Approaches to the Art History Survey

Jenny Ramirez | James Madison University

From Giotto to Vimeo: Strategies for Creating a Hybrid Art Appreciation Course

Jonathan Wallis | Moore College of Art and Design

Curricular Bridges to the Past: Contemporary Art and Student Agency in the Art History Survey

Karen Shelby | Baruch College and

Michelle Fisher | Baruch College

Augmenting Janson: Ditching the Required Text and Embracing a Free Multimedia Textbook for the Art History Survey

Baroque and Rococo Art and Architecture Open Session

Chair: Steve Arbury | Radford University

TRADERS, BALLROOM LEVEL

Arianna Ray | University of North Carolina at Chapel Hill

Sensuality and Sexual Violence in Annibale Carracci's Susanna and the Elders

Jeffrey Fraiman | Rutgers University

New Narratives for Old Saints: An Iconographic Source for Ludovico Carracci's St. Sebastian Thrown into the Cloaca Maxima (1612)

Rachel Miller | University of Pittsburgh

The Indies Down Here: The Visual Language of Religious Conversion and Paolo de' Matteis's Frescoes for the Church of St. Francis Xavier in Naples

Eva J. Allen | Excelsior College

Problems of Attribution: A Case Study of a Painting's Journey from the Hand of One Artist to Another

Megan Elevado | Independent Scholar

Transcending Play: Gaming Objects as Cultural Objects in Eighteenth-Century France

Courtney McNeil | Telfair Museums

Domestic Harmony in the Dutch and American Paintings of Gari Melchers

Tiffany Washington | Independent Scholar

Bringing Art Home: Associated American Artists and the Popularity of Domestic Display

Sarah Rovang | Brown University

Living Electrically: Representing the Farmhouse in the Age of Rural Electrification

Paula Wisotzki | Loyola University Chicago

Life on the Farm: Dorothy Dehner and David Smith at Home, 1940-1945

From a Spark to an Eruption: A Woman's Role During the Early to Mid-Twentieth Century Art

Chair: Sally Van Orden | West Chester University of Pennsylvania

STERLING 2, LOBBY LEVEL

Keren Zdafee | Tel-Aviv University

Cartooning Women's Awakening in Interwar Egypt

Ashley Lindeman | University of Missouri-Kansas City

Benedetta: A Sentimental Voice Amidst Belligerent Noise

Rachel Wallis | Independent Artist/Scholar and

Nora Renick-Rinehart | Independent Artist/Scholar

Hirst, Don't It? Revealing the Invisible Labor of Female Fiber Artists in Twentieth Century Art

Jennifer Noonan | Caldwell University

"People's Art" Rubs Shoulders With "Superstar Art" at the Liberated Biennale

Women Painting Women in the Early Modern Era

Chair: Martina Hesser | San Diego Mesa College

STERLING 3

Christina Lindeman | University of South Alabama

The Female Painter and Royal Mistress: Making a Living on the Margins

Jennifer Courts | University of Southern Mississippi

Caterina van Hemessen and Career Building in Sixteenth-Century Antwerp

Rachel Klipa | Independent

Nadežda Petrović: The Fight Scholar to Modernize Serbia

Jessica Cresseveur | University of Louisville

Temporal Collapse: Cassatt's and Morisot's Subversions of Bourgeois Chrononormativity

Martina Hesser | San Diego Mesa College

There will be Blood--Women Assassins

Confluence in the Americas

Chair: Nicole Scalissi | University of Pittsburgh

Co-Chair: Paulina Pardo | University of Pittsburgh

BIRMINGHAM, LOBBY LEVEL

Maeve Coudrelle | Temple University

The Print as Contact Zone: Creolization and the "Expanded Field"

Ana Perry | The Graduate Center, CUNY

SATURDAY | 3:15-5:00

At Home in America: Domestic Spaces in Early Twentieth Century American Art

Chair: Paula Wisotzki | Loyola University Chicago

STERLINGS 1, LOBBY LEVEL

What is it? Que es?: Complicating Internationalism with Bernardo Salcedo's Conceptual Works
Elizabeth Hawley | The Graduate Center, CUNY
From Pottery to Painting: Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña

Engineering Failure

Chair: Stacy Isenbarger | University of Idaho
FORT PITT, LOBBY LEVEL

Valerie Powell | Sam Houston State University
Fail Faster?!
Jim Benedict | Jacksonville University
Failure is Not Not an Option
Stacy Isenbarger | University of Idaho
Tasking Failure

Abstraction Today: Theory, Practice, and Critique

Chair: Vittorio Colaizzi | Old Dominion University
Co-Chair: Jered Sprecher | University of Tennessee, Knoxville
SMITHFIELD, LOBBY LEVEL

Anne Keener | Independent Artist
The Reality of the Unseen: Artist as Metaphysician
Sarah Sutton | Ithaca College
Abstraction as "Sub-Representative"
Orion Wertz | Columbus State University
Is Making Missing?
Gianna Commito | Kent State University
Discussant

Sacred and Profane

Chair: Victor Martinez | Monmouth College
SMITHFIELD, LOBBY LEVEL

Roja Najafi | University of Texas at Austin
Beast, Man, and the Things In-between
Geraldine Kiefer | Shenandoah University
Medieval Maps and Mapping: A Three-Part Precip for a Spirituality-Based Art Residency
Victor Martinez | Monmouth College
Herakles at Spina: Devotional Icon, Stock Image, or Middle Ground Figure?

Stop'n Go: The Significance of Performance Stills, Part 2

Chair: Scott Contreras-Koterbay | East Tennessee State University
KING'S GARDEN 3, BALLROOM LEVEL

Sarah Kristin Happersberger | ZKM | Zentrum für Kunst und Medien Karlsruhe
In the First Row: On the Role of the Audience in Performance Stills
Friederike Schaefer | Humboldt-Universität zu Berlin
Still Moving: Performative Photographs of Ephemeral Installations
Elizabeth Welch | University of Texas at Austin

George Platt Lynes' Dance Photography: Dance Legacy and the Tension between Document and Art
Indra Lasis | Cleveland Museum of Art/Arthopper.org
Standing Still: Authorizing Self-Portraits as Performance

You are Not Alone: Experimental Structures of Artistic Collaboration in Late Modernism

Chair: Leda Cempellin | South Dakota State University
BRIGADE, BALLROOM LEVEL

Lauren Hanson | University of Texas at Austin
Experimentation and Community via Düsseldorf's "Abendausstellung"
Allison Rudnick | The Graduate Center, CUNY
Collaboration as Content: Dieter Roth and Richard Hamilton's Copley Book
Benjamin Ogrodnik | University of Pittsburgh
"A Vacuum of Directorial Control": The Warhol-Morrissey Antagonism and Experimental Modes of Film Practice in San Diego Surf (1968)
Miriam Kienle | University of Kentucky
Exhibiting Correspondences: Ray Johnson and the First Exhibition of the "New York Correspondance School"
Joseph Henry | The Graduate Center, CUNY
"Jeder Mensch ein Terrorist": Joseph Beuys and Thomas Peiter at documenta V

Industrious Materials: Bridging Art and Industry

Chair: Louise Siddons | Oklahoma State University
Co-Chair: Jennifer Borland | Oklahoma State University
RIVERS, BALLROOM LEVEL

John Ott | James Madison University
Metropolitan, Inc.: Public Subsidy and Private Gain at the Genesis of the American Art Museum
Amanda Douberley | School of the Art Institute of Chicago
Materializing Modernity: Isamu Noguchi's Aluminum Sculptures, 1958-61
Susanneh Bieber | American University
Seeing Minimal Art in Light of Twentieth Century Engineering
Grace Converse | Purchase College, State University of New York
Creative Chemical: Art and the Plastics Industry, 1965-1971

Land and Environmental Art in the Age of Climate Change

Chair: Suzanne Schuweiller | Converse College
TRADERS, BALLROOM LEVEL

Amanda Adams | Virginia Commonwealth University
Syncopated Rhythm: Walter de Maria's Land Art of 1968-1969
Alissa de Wit-Paul | Binghamton University
Michael Reynolds: The Revival of 1970s Ecological Architecture in the 21st Century
Brienne Cohen | Amherst College
Toxic Overflow: Environmentalist Art in Southeast Asia
Beth Anne Lauritis | Clemson University
Unframed: Bonnie Sherk's Islais Creek Watershed