



secac@secollegeart.org

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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	<b>Welcome Reception</b>
7:00-9:00 pm	Registration Pickup

THURSDAY, OCTOBER 22	
7:00 am-5:00 pm	Conference Registration
8:00-9:45 am	<b>Session I</b>
9:45-10:00 am	Morning coffee break
10:00-11:45 pm	<b>Session II</b>
11:45-1:15 pm	Lunch on your own
1:15-3:00 pm	<b>Session III</b>
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	<b>Session IV</b>
5:00-5:30 pm	Reception at conference hotel
5:30-6:15 pm	Keynote: <b>Terry Smith</b> , at conference hotel
6:30-9:00 pm	Bus to Oakland: <b>Carnegie Museum of Art</b> (open until 8:00 pm), <b>Carnegie Mellon University-Miller Gallery</b> (open until 9:00 pm), <b>University of Pittsburgh Art Gallery</b> (open until 9:00 pm)

FRIDAY, OCTOBER 23	
7:00 am-5:00 pm	Conference Registration
8:00-9:45 am	<b>Session V</b>
9:45-10:00 am	Morning coffee break
10:00-11:45 pm	<b>Session VI</b>
11:45 am-1:15 pm	Lunch on your own
1:15-3:00 pm	<b>Session VII</b>
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	<b>Session VIII</b>
5:30-9:00 pm	<b>SECAC 2015 Members' Exhibition Reception</b> at Future Tennant Gallery
5:30-9:00 pm	<b>Gallery Crawl:</b> bus circulates to Cultural District

## 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	<b>Session IX</b>
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
1:15-3:00 pm	<b>Session X</b>
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	<b>Session XI</b>

## OPTIONAL SATURDAY TRIPS

- 9:30-11:30 am      Optional bus trip to **Carnegie Mellon University** for tour of the **STUDIO for Creative Inquiry** (no fee, but must pre-register). Lunch on your own at the **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](http://www.toursbylocals.com/fallingwater).
- PLEASE NOTE:* Tours of the houses must be booked, in advance, online at [www.fallingwater.org](http://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 | The University of South Alabama**  
**STERLINGS 1, LOBBY LEVEL**

Raluca Iancu | Independent Artist

*Prints in Peculiar Places*

Tatiana Potts | University of Tennessee

*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, City University of New York**  
**Co-Chair: Shannon Vittoria | The Graduate Center, City University of New York**  
**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*

Virginia Troy | Berry College

*Alexander Girard: Power and Playfulness in Postwar American Textiles*

## 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, The Netherlands**

**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 McCoy | The 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 | The 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 | The 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 | Alabama State University  
*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 Incandella*

Matthew Levy | Penn State Erie  
*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,  
Poland

*(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**

Catherine A. Moore | Georgia Gwinnett College  
*Visualization as Creative Thought*

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: Sam Watson | University of Wisconsin—Sheboygan**  
**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 | The Ohio State University  
*Guts, Gore, and Glory: Contextualizing David's Martyrs in 1793*

## American Art Open Session 2: Gender Roles and American Art

**Chair: Rachel Stephens | University of Alabama**  
**KING'S GARDEN 1, 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*

*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  
*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: Debra Murphy | University of North Florida**  
**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 at 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  
*Cuteness Fails: Animals in the Work of Roger Ballen*

**THURSDAY | 3:15-5:00**

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

**Chair: Greg Shelnett | 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*

## 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  
*Artél'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: Jamie Ratliff | University of Minnesota Duluth**  
**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: Erik Troffkin | Wayne State University**  
**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  
*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 Hartel, Jr. | Hofstra University**

**TRADERS, BALLROOM LEVEL**

Lilia Sokolova | Savannah College of Art and Design  
*Sacred Image in a New Form: Eastern Orthodoxy at the Core of Wassily Kandinsky's Art and Theory*  
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 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 | Savannah College of Art and Design-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*

## 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*

## 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 Mamani | 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 at 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 | Louisiana State 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 di Aldo Moro, Bari, Italy**

**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 di Aldo Moro, Bari, Italy  
*Giorgio Vasari's Conception of Our Lady: The Virgin Mary as Symbol of Salvation*

Lynette Bosch | SUNY Geneseo  
*Jacopo Pontormo's Diary and the Lost San Lorenzo Frescoes*

Christine 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*

## 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  
*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! Kenyon College, 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**

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*

Robin O'Bryan | Independent Scholar

*Merchants, Missionaries, and the Allure of India: Speculations on Cross-Cultural Contact and Artistic Exchange in the Middle Ages*

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

*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 at 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-Dominique*

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"*

## Folk, Self-Taught and Outsider Art Open Session

**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

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

Jered Sprecher | University of Tennessee, 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 Polytechnic Institute and State University**  
**BRIGADE, BALLROOM LEVEL**

Jeff Joiner | Virginia Polytechnic Institute and State University  
*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, South Carolina  
*Teaching Contemporary Art and Compassion via Social Media*

Krystle Stricklin | University of Pittsburgh  
*Thomas Demand's Büro: (Re)constructing Memory and Space*

**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  
*"Un fouillis plus séduisant": Ingres' La Grande Odalisque, Jewish Women, and Étranges in Nineteenth-Century France*

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

## 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*

Sheryl Oring | University of North Carolina at Greensboro

*I Wish to Say: Activating Democracy One Voice at a Time*

## 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, Mexico

*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, United Kingdom

*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 | Princeton University Art Museum**

**Co-Chair: Nnette Luarca-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, Toronto

*Liquid Economies: Visualizing Water in the Anthropocene Era*

Mikael Fernstrom | University of Limerick, Ireland

*From a Year of Rain to Ten Years of Art-Science with Contested Watery Issues*

## American Art Open Session 3: Investigating the Sea in Nineteenth-Century American Painting

**Chair: Julia Sienkewicz | Duquesne University**

**KING'S GARDEN 2, BALLROOM LEVEL**

Kate Scott | Rutgers University

*The Final Frontier: Edward Moran's The Valley in the Sea*

Juliet Sperling | University of Pennsylvania

*Deep Seeing: Submarine Vision in Winslow Homer's Mink Pond and McLoughlin Bros.' Aquarium*

Whitney Thompson | The Graduate Center, CUNY

*Foreign-Born Artists Making "American" Pictures: Frances Palmer's Lithographs of Westward Emigrants*

## 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

*The French Imagination of Tunisia: Colonial Expansion in North Africa*

Ana-Joel Falcon-Wiebe | Independent Scholar

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 | Savannah College of Art and Design

*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

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

Peter Byrne | Rochester Institute of Technology

# 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 at 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 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 (AHP)*

## 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 and 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*  
Youmi Efurud | 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 Holochwost | 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 Lonagan | Loyola University In Maryland/IDSVA  
*"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 at 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 Stills, 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 Stills of Russian Actionism*  
Elizabeth Welch | University of Texas at Austin  
*George Platt Lynes' Dance Photography: Dance Legacy and the Tension between Document and Art*

## 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**

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, The Netherlands  
*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  
*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*

## Sacred and Profane

**Chair: Victor Martinez | Monmouth College**  
**SMITHFIELD, LOBBY LEVEL**

## 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 University**  
**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, Germany  
*Luke Swank 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 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 | Savannah College of Art and Design  
*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*

**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**

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**  
**STERLING 2, LOBBY LEVEL**

Keren Zdafee | Tel-Aviv University, Israel

*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

*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**  
**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?*

AFFILIATE SESSION: FOUNDATIONS IN ART: THEORY AND EDUCATION (FATE)

## #fresh

**Chair: Valerie Powell | Sam Houston State University**  
**Co-Chair: Lily Kuonen | Jacksonville University**  
**KING'S GARDEN 1, BALLROOM 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*

## 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 | Center for Art and Media  
Karlsruhe, Germany

*In the First Row: On the Role of the Audience in Performance Stills*  
Friederike Schaefer | Humboldt University of Berlin, Germany

*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 Lacis | 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 Schuweiler | 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*

Brianne Cohen | Amherst College  
*Toxic Overflow: Environmentalist Art in Southeast Asia*

Beth Anne Lauritis | Clemson University  
*Unframed: Bonnie Sherk's Islais Creek Watershed*