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10 Institutional Members
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14  Thursday, October 22\textsuperscript{nd}
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34  Map of Downtown, North Side
35  Restaurants
36  Map of Oakland, Museums & Galleries
37  Local Interest
We are delighted to welcome our members to beautiful Pittsburgh, Pennsylvania for the 71st annual meeting of SECAC. We are proud to be the first SECAC host city north of the Mason-Dixon Line. This geographical expansion reflects the continual growing membership of the organization beyond the traditional confines of the south. The city of Pittsburgh has undergone an amazing transformation over the recent decades from an industrial center to a vibrant, growing urban center featuring numerous businesses focusing on technology and modern developments. Pittsburgh represents one of the most celebrated revivals of an urban center found in the rust belt region of the Northeastern United States. The city is situated on the Allegheny and Monongahela rivers that converge to become the Ohio River. This convergence or CONFLUENCE is the theme of this year’s conference and symbolizes the fluidity of borders related to art, architecture, design, education, and pedagogy today. Pittsburgh is rich in history and culture, and offers a variety of museums, galleries, theaters, restaurants, and entertainment venues that we are sure our members will enjoy.

There are a multitude of people I would like to thank who were involved in the planning and execution of this year’s conference. First and foremost I am indebted to our SECAC administrator, Rachel Frew, whose patience was certainly tested over the last few years. The lack of a host institution for this year’s conference has made the planning of this event particularly challenging. Kristina Olson and members of the West Virginia University faculty have truly been the pillar of support throughout the strategic planning and implementation of the conference. For all her efforts, Kristina should most certainly be considered a co-chair for this event. Alison Helm, director of the School of Art & Design at WVU has provided both financial and spiritual support throughout this entire process. A huge debt of gratitude goes to Joseph Galbreath, professor of graphic design at WVU for all his dedicated work creating the program for the conference. Lastly, I would like to thank Eric Schruers for all his hard work organizing and installing the SECAC Juried Exhibition.

We hope the stimulating dialog of the conference sessions, scheduled events, and the opportunity to walk around and enjoy the ambiance of this vibrant city, will make this a memorable experience during your stay here in Pittsburgh.

Kurt Pitluga
Director, 2015 SECAC Conference
Slippery Rock University of Pennsylvania
For Port Authority schedules for public transportation: www.portauthority.org/paac/RiderServices/MobileApps.aspx
# AT-A-GLANCE SCHEDULE

## WEDNESDAY, OCTOBER 21

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>1:00–3:00 pm</td>
<td>Executive Committee Meeting</td>
<td>King’s Garden 1&amp;2, Ballroom Level</td>
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<tr>
<td>4:00–7:00 pm</td>
<td>SECAC Board of Directors Meeting</td>
<td>Commonwealth 1, Lobby Level</td>
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<tr>
<td>7:00–9:00 pm</td>
<td>Welcome Reception</td>
<td>Ballroom 2, Ballroom Level</td>
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<tr>
<td>7:00–9:00 pm</td>
<td>Registration and Online Registration Pickup</td>
<td>Ballroom Foyer, Ballroom Level</td>
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## THURSDAY, OCTOBER 22

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>7:00 am–5:00 pm</td>
<td>Registration and Online Registration Pickup</td>
<td>Ballroom Foyer, Ballroom Level</td>
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<tr>
<td>8:00–9:45 am</td>
<td>20 Slides: A Pecha Kucha Format Session</td>
<td>Sterlings 1, Lobby Level</td>
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<tr>
<td></td>
<td>Chair: Jason Guynes</td>
<td>University of South Alabama</td>
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<tr>
<td></td>
<td>Working Women: Picturing Female Labor in the Art of Europe and the United States, 1850–1914</td>
<td>Sterlings 3, Lobby Level</td>
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<tr>
<td></td>
<td>Chair: Alice Walkiewicz</td>
<td>The Graduate Center, CUNY</td>
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<td>Co-Chair: Shannon Vittoria</td>
<td>The Graduate Center, CUNY</td>
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<td>Manifestations of the Divine: Invoking the Supernatural in Pre-Columbian Art</td>
<td>Birmingham, Lobby Level</td>
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<td></td>
<td>Chair: Paula Winn</td>
<td>John Tyler Community College</td>
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<td></td>
<td>Feminism &amp; Curatorial Strategy</td>
<td>Fort Pitt, Lobby Level</td>
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<tr>
<td></td>
<td>Chair: Sally Deskins</td>
<td>West Virginia University</td>
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<td></td>
<td>The Art History Studio-Merging the Creative and Analytical Brain</td>
<td>Smithfield, Lobby Level</td>
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<td></td>
<td>Chair: Bridget Sandhoff</td>
<td>University of Nebraska Omaha</td>
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<td>Co-Chair: Amy Morris</td>
<td>University of Nebraska Omaha</td>
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<td></td>
<td>Rust Belt Modernism: American Industrial Design 1850–1960</td>
<td>King’s Garden 1, Ballroom Level</td>
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<td></td>
<td>Chair: Kristina Olson</td>
<td>West Virginia University</td>
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<td></td>
<td>Subject Matters: Considering How Subject Matter is Chosen in Contemporary Art</td>
<td>King’s Garden 2, Ballroom Level</td>
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<td></td>
<td>Chair: Harry Boone</td>
<td>Georgia Gwinnet College</td>
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<td>Nineteenth Century: Art</td>
<td>King’s Garden 3, Ballroom Level</td>
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<td></td>
<td>Chair: Liesbeth Grotenhuis</td>
<td>Hanze University</td>
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<td>Is Graphic Design Fine Art? Does it Matter? Round II</td>
<td>Brigade, Ballroom Level</td>
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<td>Chair: Kevin Cates</td>
<td>University of Arkansas at Little Rock</td>
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<td>Cross-Canvas Conversations</td>
<td>Rivers, Ballroom Level</td>
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<td></td>
<td>Chair: Leslie Anderson-Perkins</td>
<td>Utah Museum of Fine Arts</td>
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<td>Co-Chair: Katie Hanson</td>
<td>Museum of Fine Arts, Boston</td>
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<td>Watershed Moments: Enlightenment to Contemporary Engagements with Forms of Water</td>
<td>Traders, Ballroom Level</td>
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<td>Chair: Mysoon Rizk</td>
<td>University of Toledo</td>
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<td>Artist Fellowship Committee Meeting</td>
<td>Sterlings 2, Lobby Level</td>
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<td>Chair: Scott Betz</td>
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<tr>
<td>9:45–10:00 am</td>
<td>Morning coffee break</td>
<td>King’s Garden Foyer, Ballroom Level</td>
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<tr>
<td>10:00–11:45 am</td>
<td>Early Modern Landscape Painting: New Perspectives</td>
<td>Sterlings 1, Lobby Level</td>
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<td>Chair: James Jewitt</td>
<td>Virginia Tech</td>
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<td>The Confluence of Art and Identity</td>
<td>Sterlings 2, Lobby Level</td>
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<td>Chair: Scott Sherer</td>
<td>University of Texas at San Antonio</td>
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<td>Art Education Forum: Research, Instruction &amp; Best Practices</td>
<td>Sterlings 3, Lobby Level</td>
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<td>Chair: Mary Lou Hightower</td>
<td>University of South Carolina Upstate</td>
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<td>Co-Ops and Communities</td>
<td>Birmingham, Lobby Level</td>
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<td>Chair: Rocky Horton</td>
<td>Lipscomb University</td>
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<td>Co-Chair: Thomas Sturgill</td>
<td>Middle Tennessee State</td>
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<td>Trading Spaces: Migration, Displacement, and Visual Culture</td>
<td>Fort Pitt, Lobby Level</td>
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<td>Chair: Amy Bowman-McElhonne</td>
<td>Florida State University</td>
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<td>Co-Chair: Krystle Stricklin</td>
<td>University of Pittsburgh</td>
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<tr>
<td>10:00–11:45 am</td>
<td><strong>Porous Borders 3: the Changing Face of Contemporary Drawing</strong></td>
<td>Chair: Pete Schulte</td>
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<td>Co-Chair: Travis Head</td>
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<td><strong>American Art Open Session 1: Imaging Race in 19th-Century American Art</strong></td>
<td>Chair: Barbaraanne Liakos</td>
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<td>Co-Chair: Dorothy Jean Mcketta</td>
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<td><strong>The Death and Afterlife of Painting</strong></td>
<td>Chair: Jessamine Batario</td>
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<td>Co-Chair: Dorothy Jean Mcketta</td>
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<td><strong>Nineteenth Century: Architecture</strong></td>
<td>Chair: Rhonda Reymond</td>
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<td><strong>Teaching at the Intersection of Design and Creativity</strong></td>
<td>Chair: Nina Bellasio</td>
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<td><strong>Fire Induced Euphoria: Collectivity &amp; Innovation in Contemporary Cast Iron Art</strong></td>
<td>Chair: Dylan Collins</td>
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<td>Co-Chair: Jeremy Entwistle</td>
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<td><strong>Photographing Industry: Pittsburgh and Beyond</strong></td>
<td>Chair: Emily Morgan</td>
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<td>Co-Chair: James Swensen</td>
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<tr>
<td>11:45 am–1:15 pm</td>
<td><strong>Lunch on your own</strong></td>
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<td>1:15–3:00 pm</td>
<td><strong>SECAC’s Newest Generation of Artist-Educators, Part 1</strong></td>
<td>Chair: Michael Aurbach</td>
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<td></td>
<td><strong>Portrayals of Women at Work in 19th Century Art</strong></td>
<td>Chair: Pamela Venz</td>
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<td><strong>Art and Indeterminacy: Tactical Ambiguity in the Era of Standardized Testing</strong></td>
<td>Chair: Jason Hoelscher</td>
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<td><strong>Innovate the Space! Think Outside the Gallery!</strong></td>
<td>Chair: Carla Rokes</td>
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<td>Co-Chair: Wanda Sullivan</td>
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<td><strong>You’ve Got Male: Masculinity in the 1990s, Part 1</strong></td>
<td>Chair: Jamie Ratliff</td>
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<td><strong>Warpolitics in Art</strong></td>
<td>Chair: Tom Wegrynnowski</td>
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<td><strong>American Art Open Session 2: Picturing Place in 19th-Century American Art</strong></td>
<td>Chair: Julia Sienkewicz</td>
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<td><strong>Reconfiguring Knowledge: Making the Digital Humanities Visual</strong></td>
<td>Chair: John Taormina</td>
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<td><strong>Landscapes For Art: Italian Sculpture Gardens and Parks</strong></td>
<td>Chair: Eric Troffkin</td>
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<td><strong>Oh No! A Graphic Designer is Making Art Again!</strong></td>
<td>Chair: Bryan Alexis</td>
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<td><strong>Beastly Creatures in Art</strong></td>
<td>Chair: Carolyn Porter Phinzy</td>
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<td><strong>Visual Art and the Aesthetics of Cuteness</strong></td>
<td>Chair: Elizabeth Howie</td>
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<td>Co-Chair: Betsy Towns</td>
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<td>3:00–3:15 pm</td>
<td><strong>Afternoon coffee break</strong></td>
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<td>3:15–5:00 pm</td>
<td><strong>SECAC’s Newest Generation of Artist-Educators, Part 2</strong></td>
<td>Chair: Greg Shelnutt</td>
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<td><strong>Decorative Arts 1890–1930</strong></td>
<td>Chair: Jillian Decker</td>
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<td><strong>Between Art Education and Healthcare</strong></td>
<td>Chair: Megan Voeller</td>
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<td>3:15–5:00 pm</td>
<td><strong>Unravelling Timelines: Challenges to Chrononormativity in Art and Art History</strong>&lt;br&gt;Chair: Tiffany Johnson Bidler</td>
<td>Saint Mary’s College</td>
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<td><strong>You've Got Male: Masculinity in the 1990s, Part 2</strong>&lt;br&gt;Chair: Sam Watson</td>
<td>University of Wisconsin-Sheboygan</td>
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<td><strong>Manuscript Studies</strong>&lt;br&gt;Chair: Robert Tallaksen</td>
<td>West Virginia University</td>
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<td><strong>The Social Conscience of the Artist: Happenings, Performance Art, Street Art, and That Thing Called Burning Man</strong>&lt;br&gt;Chair: Eric Schrueers</td>
<td>Fairmont State University</td>
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<td><strong>Art in the Age of Anthropocene</strong>&lt;br&gt;Chair: Kathleen Thum</td>
<td>Clemson University</td>
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<td><strong>Landscapes for Art: American Sculpture Gardens and Parks</strong>&lt;br&gt;Debra Murphy</td>
<td>University of North Florida</td>
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<td><strong>Does Graphic Design History Matter?</strong>&lt;br&gt;Chair: Pamela Anneser</td>
<td>Plymouth State University</td>
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<td><strong>Electric River: Artistic Confluences and Partnerships</strong>&lt;br&gt;Chair: Laura Amrhein</td>
<td>University of Arkansas at Little Rock</td>
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<td><strong>The Realities of Abstraction: Issues and Problems of Interpretation in Studying Abstract Art</strong>&lt;br&gt;Chair: Herbert R. Hartel, Jr.</td>
<td>Hofstra University</td>
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<tr>
<td>5:00–5:30 pm</td>
<td><strong>Reception</strong></td>
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<td>5:30–6:15 pm</td>
<td><strong>Keynote address by Terry Smith</strong></td>
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<tr>
<td>6:30–9:00 pm</td>
<td><strong>Bus to Oakland:</strong> Carnegie Museum of Art (open until 8:00 pm), Carnegie Mellon University-Miller Gallery (open until 8:00 pm), University of Pittsburgh Art Gallery (open until 9:00 pm)</td>
<td>Board bus at Liberty Ave. entrance.</td>
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**FRIDAY, OCTOBER 23**

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<th>Time</th>
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<tr>
<td>7:00 am–5:00 pm</td>
<td><strong>Registration and Online Registration Pickup</strong></td>
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<tr>
<td>8:00–9:45 am</td>
<td><strong>On the Move or On the Run: Artist Residencies as Exile, Nomadism, or Community?</strong>&lt;br&gt;Chair: Deborah Bouchette</td>
<td>Institute for Doctoral Studies in the Visual Arts</td>
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<td></td>
<td><strong>The Medium is the Message: Art-Making as Cultural Translation</strong>&lt;br&gt;Chair: Sascha Crasnow</td>
<td>University of California, San Diego</td>
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<td><strong>A Confluence of Practice, Portfolios and Politics: the Art and Design of Digital Assessment</strong>&lt;br&gt;Chair: Kevin Conlon</td>
<td>Columbus College of Art and Design</td>
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<td><strong>Socially Engaged Art History</strong>&lt;br&gt;Chair: Cindy Persinger</td>
<td>California University of Pennsylvania</td>
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<td><strong>The Perils of Periodization, the Simplifications of Style: Revisiting Border Crossings in Medieval Art and Architecture</strong>&lt;br&gt;Chair: Laura Hollengreen</td>
<td>Georgia Institute of Technology</td>
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<td><strong>“Southern”-Fried Contemporary Art: Investigating the Identity and Efficacy of Regional Styles</strong>&lt;br&gt;Chair: Kris Belden-Adams</td>
<td>University of Mississippi</td>
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<td></td>
<td><strong>Theories of the Object in the Art of the Americas, Part 1</strong>&lt;br&gt;Chair: Rex Koontz</td>
<td>University of Houston</td>
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<td><strong>No Boundaries: Andy Warhol and the Collaborative Spirit in Contemporary Art</strong>&lt;br&gt;Chair: Linda Rosefsky</td>
<td>West Virginia University</td>
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<td><strong>Motion Graphics: Historical Paths and Contemporary Trends</strong>&lt;br&gt;Chair: Richard Doubleday</td>
<td>Louisiana State University</td>
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<td>Louisiana State University</td>
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| 8:00–9:45 am (continued) | From Europe to Pittsburgh and Beyond  
Chair: Steven Gaddis | Independent Scholar  
Rivers, Ballroom Level |
|                   | Mannerism and La Bella Maniera  
Chair: Liana Di Girolami Cheney | Università Degli Studi Di Bari Aldo  
Traders, Ballroom Level |
| 9:45–10:00 am      | Morning coffee break  
King’s Garden Foyer, Ballroom Level |
| 10:00–11:45 am     | Violent Confluences: the Effects of Aggressive Exchange in Material Culture  
Chair: Alvaro Ibarra | College of Charleston  
Sterlings 1, Lobby Level |
|                   | Drawing and Printmaking c.1860–1920  
Chair: Floyd Martin | University of Arkansas at Little Rock  
Sterlings 2, Lobby Level |
|                   | 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 |
|                   | Casting the Ancient World for the Modern World  
Chair: Carol Mattusch | George Mason University  
Birmingham, Lobby Level |
|                   | Metaphor and Understanding Visual Art  
Chair: Kimble Bromley | North Dakota State University  
Fort Pitt, Lobby Level |
|                   | Medieval Art Open Session  
Chair: Marian Hollinger | Fairmont State University  
Smithfield, Lobby Level |
|                   | 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 |
|                   | Theories of the Object in the Art of the Americas, Part 2  
King’s Garden 2, Ballroom Level |
|                   | Social Engagement in the Time of Cholera: Has Social Practice “Arrived” Too Late?  
Chair: Christopher Sperando | Rice University  
King’s Garden 3, Ballroom Level |
|                   | Identity Politics in Depression Era Art  
Chair: Anthony Morris | Austin Peay State University  
Brigade, Ballroom Level |
|                   | Pittsburgh and the Arts  
Chair: Melissa Geiger | East Stroudsburg University of Pennsylvania  
Rivers, Ballroom Level |
|                   | Soft Science  
Chair: Hannah Israel | Columbus State University  
Co-Chair: Erika Adams | Concordia University  
Traders, Ballroom Level |
| 11:45 am–1:15 pm   | Lunch on your own |
| 12:00–1:00 pm      | Drop-in lunch meeting with editors of the SECAC Review. Seeking editors for on-line exhibition  
reviews. Open to all.  
Three Rivers Restaurant—Wyndham Grand, Lobby Level |
| 1:15–3:00 pm       | Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art  
Chair: Betty Crouther | University of Mississippi  
Sterlings 1, Lobby Level |
|                   | The ‘Art’ of Dying Well: Virtuous, Heartbreaking, Horrific, and Spectacular Deaths in Art, History, and Literature  
Chair: Tina Bizarro | Rosemont College  
Sterlings 2, Lobby Level |
|                   | 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 |
|                   | The Slide Show  
Chair: Vesna Pavlovic | Vanderbilt University  
Birmingham, Lobby Level |
|                   | Between Form and Expression: Abstraction in the 21st Century  
Chair: Matthew Kolodziej | University of Akron  
Fort Pitt, Lobby Level |
|                   | What Exactly is Drawing?  
Chair: Sandra Reed | Marshall University  
Smithfield, Lobby Level |
|                   | 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 |
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
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<tbody>
<tr>
<td>1:15–3:00 pm</td>
<td><strong>Pipe Dreams: Contemporary Art, Activism and the Culture of Oil</strong></td>
<td>King’s Garden 2, Ballroom Level</td>
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<td></td>
<td>Chair: Sarah E.K. Smith</td>
<td>Harvard University</td>
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<td>Co-Chair: Elysia French</td>
<td>Queen’s University</td>
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<td></td>
<td><strong>Transnational Ambitions: Women Artists in Europe and America, 1865-1945</strong></td>
<td>King’s Garden 3, Ballroom Level</td>
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<td>Chair: Betsy Fahlman</td>
<td>Arizona State University</td>
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<td><strong>Design Matters: How “Genius” is Made Visible Through Student and Faculty Experiences</strong></td>
<td>Brigade, Ballroom Level</td>
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<td>Chair: Dana Gay</td>
<td>Meredith College</td>
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<td>Co-Chair: Meaghan Dee</td>
<td>Virginia Tech</td>
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<td><strong>Cinematic Portrayals of Modern Art and Design, 1930-1980</strong></td>
<td>Rivers, Ballroom Level</td>
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<td>Chair: Yelena McLane</td>
<td>Florida State University</td>
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<td></td>
<td><strong>Contemporary Art Open Session</strong></td>
<td>Traders, Ballroom Level</td>
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<td></td>
<td>Chair: Preston Thayer</td>
<td>Independent Scholar</td>
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<tr>
<td>3:00–3:15 pm</td>
<td><strong>Afternoon coffee break</strong></td>
<td>King’s Garden Foyer, Ballroom Level</td>
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<tr>
<td>3:15–5:00 pm</td>
<td><strong>The Confluence of Art-Making Disciplines with Glass</strong></td>
<td>Sterlings 1, Lobby Level</td>
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<td>Chair: Rene Culler</td>
<td>University of South Alabama</td>
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<td><strong>Undergraduate Research Open Session</strong></td>
<td>Sterlings 2, Lobby Level</td>
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<td>Chair: Jane Brown</td>
<td>University of Arkansas at Little Rock</td>
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<td>Co-Chair: Beth Mulvaney</td>
<td>Meredith College</td>
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<td><strong>Amateur/Professional: Reconsidering the Craft Divide</strong></td>
<td>Sterlings 3, Lobby Level</td>
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<td>Chair: Susan Richmond</td>
<td>Georgia State University</td>
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<td><strong>In Cahoots</strong></td>
<td>Birmingham, Lobby Level</td>
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<td>Chair: Jenny Hager</td>
<td>University of North Florida</td>
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<td>Co-Chair: Kathryn Shields</td>
<td>Guilford College</td>
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<td><strong>Still Lifes—Secret Lives</strong></td>
<td>Fort Pitt, Lobby Level</td>
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<td>Chair: Preston McLane</td>
<td>Florida State University</td>
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<td><strong>Artist as Writer</strong></td>
<td>Smithfield, Lobby Level</td>
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<td>Chair: Scott Turri</td>
<td>University of Pittsburgh</td>
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<td><strong>Fluid Currents: Water, Art, and Ecology</strong></td>
<td>King’s Garden 1, Ballroom Level</td>
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<td>Chair: Laura Igoe</td>
<td>The Library Company of Philadelphia</td>
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<td>Co-Chair: Nenette Luarca-Shoaf</td>
<td>University of Minnesota</td>
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<td><strong>American Art Open Session 3: Exploring Gender Roles Through American Art</strong></td>
<td>King’s Garden 2, Ballroom Level</td>
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<td>Chair: Rachel Stephens</td>
<td>University of Alabama</td>
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<td><strong>Currents of Transformation: Geography, Identity, and Ideology in U.S. Art</strong></td>
<td>King’s Garden 3, Ballroom Level</td>
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<td>Chair: Helen Langa</td>
<td>American University</td>
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<td><strong>Pittsburgh’s Carnegie Mellon Schools of Art and Design Alumni</strong></td>
<td>Brigade, Ballroom Level</td>
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<td>Chair: Gary Keown</td>
<td>Southeastern Louisiana University</td>
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<td></td>
<td><strong>Global Perspectives On Nineteenth-Century Visual Art</strong></td>
<td>Rivers, Ballroom Level</td>
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<td>Chair: Leanne Zalewski</td>
<td>Central Connecticut State University</td>
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<td><strong>Painting Now!</strong></td>
<td>Traders, Ballroom Level</td>
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<td>Chair: Heather Hertel</td>
<td>Slippery Rock University of Pennsylvania</td>
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<tr>
<td>5:00–6:30 pm</td>
<td><strong>Thames &amp; Hudson Reception: A Celebration of DeWitt, Larmann and Shields’ Gateway to Art</strong></td>
<td>Scenes Lounge, Lobby Level</td>
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<td>Please join us for a drink as we celebrate the launch of the second edition of Gateways to Art, the leading book in the Introduction to Art market.</td>
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<tr>
<td>5:30–9:00 pm</td>
<td><strong>SECAC 2015 Members Exhibition Reception</strong></td>
<td>Future Tenant Gallery, 819 Penn Avenue</td>
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</tbody>
</table>
|              | Bus circulates to Members Exhibition Reception at Future Tenant Gallery in the Cultural District; Society for Contemporary Craft in the Strip District; Artists Image Resource and Warhol Museum on the North Side. | Board bus at Liberty Ave. entrance. (Note: Future Tenant Gallery and Warhol Museum are within walking distance of the hotel.)
## SATURDAY, OCTOBER 24

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>7:30–9:15 am</td>
<td><strong>Members Meeting &amp; Awards Breakfast</strong></td>
<td>King’s Garden 4 &amp; 5, Ballroom Level</td>
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<tr>
<td>8:30 am–3:00 pm</td>
<td><strong>Registration and Online Registration Pickup</strong></td>
<td>Ballroom Foyer, Ballroom Level</td>
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<tr>
<td>9:30–11:30 am</td>
<td><strong>Confluence in Medieval and Renaissance Art</strong></td>
<td>Sterlings 1, Lobby Level</td>
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<td><strong>All Tomorrow’s Parties: Social Scenes as Nexususes of Artistic Practices</strong></td>
<td>Sterlings 2, Lobby Level</td>
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<td><strong>Art Practice as Research in Visual Arts and Design</strong></td>
<td>Sterlings 3, Lobby Level</td>
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<td><strong>Art Historians Interested in Pedagogy and Technology Open Session</strong></td>
<td>Birmingham, Lobby Level</td>
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<td><strong>Satire and Caricature as Mediators of Cultural Trauma</strong></td>
<td>Fort Pitt, Lobby Level</td>
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<td><strong>Imaginary Worlds? Art as Mediator Between Fact and Fiction</strong></td>
<td>Smithfield, Lobby Level</td>
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<td><strong>Death in Contemporary Visual Art</strong></td>
<td>King’s Garden 1, Ballroom Level</td>
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<td><strong>Exotic or Mundane: Histories of Contemporary Museums and Exhibitions</strong></td>
<td>King’s Garden 2, Ballroom Level</td>
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<td><strong>Stop’n Go: the Significance of Performance Stills, Part 1</strong></td>
<td>King’s Garden 3, Ballroom Level</td>
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<td><strong>Sacred Geometry: Bridging Boundaries</strong></td>
<td>Brigade, Ballroom Level</td>
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<td><strong>Contemporary Folk, Self-Taught and Outsider Art</strong></td>
<td>Rivers, Ballroom Level</td>
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<td><strong>Art Nouveau and the Convergence of Style</strong></td>
<td>Traders, Ballroom Level</td>
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<tr>
<td>11:30 am–1:15 pm</td>
<td><strong>Lunch on your own</strong></td>
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<tr>
<td>11:30 am–1:00 pm</td>
<td><strong>Informational lunch</strong> for Past, Future, and Prospective Conference Directors. Open to All.</td>
<td>Liberty Room, Lobby Level</td>
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<tr>
<td>1:15–3:00 pm</td>
<td><strong>Art History with Science: Confluence and Transformation</strong></td>
<td>Sterlings 1, Lobby Level</td>
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<td><strong>Questioning Late Modernism: Aspects of Art from 1940 to 1980</strong></td>
<td>Sterlings 2, Lobby Level</td>
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<td><strong>Traversing Borders: The Flâneur in Eastern Europe and Beyond</strong></td>
<td>Sterlings 3, Lobby Level</td>
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<td><strong>Teology and Art</strong></td>
<td>Birmingham, Lobby Level</td>
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<td><strong>Fluid Borders Between Business, Art, and Design</strong></td>
<td>Fort Pitt, Lobby Level</td>
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<td><strong>#fresh</strong></td>
<td>Smithfield, Lobby Level</td>
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<td><strong>Rethinking Foundations: Risks, Creativity, Entrepreneurship, and 21st Century Job Skills</strong></td>
<td>King’s Garden 1, Ballroom Level</td>
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<td><strong>The Porous Borders of American Art</strong></td>
<td>King’s Garden 2, Ballroom Level</td>
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<td><strong>U.S. Urban: Representations of the City in American Visual Culture</strong></td>
<td>King’s Garden 3, Ballroom Level</td>
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<tr>
<td>1:15–3:00 pm</td>
<td>Altered Landscape: Interpreting the Built Environment</td>
<td>Brigade, Ballroom Level</td>
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<td></td>
<td>Chair: Micah Cash</td>
<td>University of North Carolina at Charlotte</td>
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<td>Surveying the Survey: Assignments, Pedagogy, and Practices</td>
<td>Rivers, Ballroom Level</td>
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<td>Chair: Mary Slavkin</td>
<td>Young Harris College</td>
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<td></td>
<td>Baroque and Rococo Art and Architecture Open Session</td>
<td>Traders, Ballroom Level</td>
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<td>Chair: Steve Arbury</td>
<td>Radford University</td>
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<td>3:00–3:15 pm</td>
<td>Afternoon coffee break</td>
<td>King’s Garden Foyer, Ballroom Level</td>
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<tr>
<td>3:15–5:00 pm</td>
<td>At Home in America: Domestic Spaces in Early Twentieth Century American Art</td>
<td>Sterlings 1, Lobby Level</td>
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<td>Chair: Paula Wisotzki</td>
<td>Loyola University Chicago</td>
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<td>From a Spark to an Eruption: A Woman’s Role During the Early to Mid-Twentieth Century Art</td>
<td>Sterling 2, Lobby Level</td>
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<td>Chair: Sally Van Orden</td>
<td>West Chester University of Pennsylvania</td>
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<td>Women Painting Women in the Early Modern Era</td>
<td>Sterling 3, Lobby Level</td>
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<td>Chair: Martina Hesser</td>
<td>San Diego Mesa College</td>
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<td>Confluence in the Americas</td>
<td>Birmingham, Lobby Level</td>
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<td>Chair: Nicole Scalissi</td>
<td>University of Pittsburgh</td>
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<td>Co-Chair: Paulina Pardo</td>
<td>University of Pittsburgh</td>
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<td>Engineering Failure</td>
<td>Fort Pitt, Lobby Level</td>
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<td>Chair: Stacy Isenbarger</td>
<td>University of Idaho</td>
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<td>Abstraction Today: Theory, Practice, and Critique</td>
<td>Smithfield, Lobby Level</td>
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<td>Chair: Vittorio Colaizzi</td>
<td>Old Dominion University</td>
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<td>Co-Chair: Jered Sprecher</td>
<td>University of Tennessee, Knoxville</td>
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<td>Sacred and Profane</td>
<td>King’s Garden 1, Ballroom Level</td>
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<td>Chair: Victor Martinez</td>
<td>Monmouth College</td>
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<td>Stop’n Go: The Significance of Performance Stills, Part 2</td>
<td>King’s Garden 3, Ballroom Level</td>
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<td>Chair: Scott Contreras-Koterbay</td>
<td>East Tennessee State University</td>
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<td>You are Not Alone: Experimental Structures of Artistic Collaboration in Late Modernism</td>
<td>Brigade, Ballroom Level</td>
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<td>Chair: Leda Cempellin</td>
<td>South Dakota State University</td>
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<td>Industrious Materials: Bridging Art and Industry</td>
<td>Rivers, Ballroom Level</td>
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<td>Chair: Louise Siddons</td>
<td>Oklahoma State University</td>
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<td>Co-Chair: Jennifer Borland</td>
<td>Oklahoma State University</td>
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<td>Land and Environmental Art in the Age of Climate Change</td>
<td>Traders, Ballroom Level</td>
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<td>Chair: Suzanne Schuweiller</td>
<td>Converse College</td>
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**OPTIONAL SATURDAY TRIP**

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<tr>
<td>9:30am–1:00 pm</td>
<td>Bus trip to Carnegie Mellon University for tour of the Frank-Ratchye STUDIO for Creative Inquiry. Lunch on your own at the Conflict Kitchen, Oakland. Sign up was during the registration process only—seats are already filled. Will return in time for afternoon sessions. The visit will provide an overview of some of the interdisciplinary and contextual practice projects happening at CMU, including: a tour of the Frank-Ratchye STUDIO for Creative Inquiry with director Golan Levin, a discussion of the Center for the Arts in Society with director James Duesing, a presentation on the public art project The Drift with Steve Gurysh and Scott Andrew, and a discussion of art and conflict with Susanne Slavick, Andrew Johnson and Jon Rubin, director of Conflict Kitchen. The return bus will stop at the Conflict Kitchen for lunch (cost of lunch not included).</td>
<td>Board bus at Liberty Ave. entrance.</td>
</tr>
</tbody>
</table>
OFFICERS

PRESIDENT
Jason Guynes, University of South Alabama

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SECOND VICE-PRESIDENT
Kevin Concannon, Virginia Tech

SECRETARY-TREASURER
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Rachel Stephens, University of Alabama

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Scott Betz, Winston-Salem State University and the Center for Design Innovation UNC

CHAIR, 2015 ANNUAL CONFERENCE
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West Virginia—Heather Stark, Marshall University
At Large—Ria O’Foghluadh, Whittier College
At Large—Kurt Pitluga, Slippery Rock University of Pennsylvania

AFFILIATES

AHPT, Art Historians Interested in Pedagogy and Technology
  Representative: Marjorie Och, moch@umw.edu
CAA, College Art Association
  Representative: Doreen Davis, Member Services, ddavis@collegeart.org
ATSAAH, Association for Textual Scholarship in Art History
  Representative: Liana Cheney, lianacheney@earthlink.net
SESAH, Southeast Chapter of the Society of Architectural Historians
  Representative: Laura H. Hollengreen, laura.hollengreen@gatech.edu
FATE, Foundations in Art: Theory and Education
  Representative: Brent Dedas, studio@brentdedas.com
VRA, Visual Resources Association
  Representative: John Taormina, taormina@duke.edu
MACAA, Mid-America College Art Association
  Representative: Mysoon Rizk, mysoon@utoledo.edu
SGC International
  Representative: Scott Betz, Winston-Salem State University, betzs@wssu.edu
  Society for Paragon Studies
  Representative: Sarah Lippert, University of Michigan, Flint, paragonestudies@gmail.com

INSTITUTIONAL MEMBERS

ALABAMA
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Auburn AL 36849-5125
Auburn University in Montgomery
Montgomery AL 36124
Birmingham-Southern College
Birmingham AL 35254
Jacksonville State University
Jacksonville AL 36265
Troy University
Troy AL 36082
University of Montevallo
Montevallo AL 35115
University of Alabama at Birmingham
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University of Alabama in Huntsville
Huntsville AL 35899
University of Alabama at Tuscaloosa
Tuscaloosa AL 35487
University of North Alabama
Florence AL 35632-0001
University of South Alabama
Mobile AL 36688

ARKANSAS
Arkansas Arts Center
Little Rock AR 72203-2137
Arkansas State University
State University AR 72467
Harding University
Searcy AR 72143
Henderson State University
Arkadelphia AR 71999-0001
National Park Community College
Hot Springs AR 71913
University of Arkansas at Little Rock
Little Rock AR 72204
University of Central Arkansas
Conway AR 72035

FLORIDA
Eckerd College
St. Petersburg FL 33711
Embracing Our Differences
Sarasota FL 34230-2559
Florida International University
Miami FL 33199
Florida Southern College
Lakeland FL 33801
Florida State University
Tallahassee FL 32306-2001
Northwest Florida State College
Niceville FL 32578
Ringling College of Art and Design
Sarasota FL 34234
University of Florida
Gainesville FL 32611
University of Central Florida
Orlando FL 32816
University of North Florida
Jacksonville FL 32224-2660
University of South Florida
Tampa FL 33620-7350
University of West Florida
Pensacola FL 32514-5750
## INSTITUTIONAL MEMBERS

### GEORGIA
- Agnes Scott College, Decatur GA 30030
- Armstrong Atlantic State University, Savannah GA 31419-1997
- Berry College, Mt. Berry GA 30149
- Columbus State University, Columbus GA 31907-5645
- Emory University, Atlanta GA 30322
- Georgia College, Milledgeville GA 31061
- Georgia Southern University, Statesboro GA 30460-8032
- Georgia State University, Atlanta GA 30302-4107
- Kennesaw State University, Marietta GA 30144-5591
- SCAD - Art History, Savannah GA 31402-3146
- University of Georgia, Athens GA 30602
- University of North Georgia, Dahlonega GA 30597
- University of West Georgia, Carrollton GA 30118
- Valdosta State University, Valdosta GA 31698-0110
- Wesleyan College, Macon GA 31210

### MISSISSIPPI
- Delta State University, Cleveland MS 38733
- Jackson State University, Jackson MS 39217
- University of Mississippi, Oxford MS 38677

### NORTH CAROLINA
- Brevard College, Brevard NC 28712
- Davidson College, Davidson NC 28035-7117
- Duke University, Durham NC 27708-7764
- East Carolina University, Greenville NC 27858-4353
- High Point University, High Point NC 27262-3598
- Meredith College, Raleigh NC 27607-5298
- North Carolina State University, Raleigh NC 27695-7701
- Queens University of Charlotte, Charlotte NC 28274
- University of North Carolina Asheville, Asheville NC 28804
- University of North Carolina at Chapel Hill, Chapel Hill NC 27599-3405
- University of North Carolina at Greensboro, Greensboro NC 27412
- University of North Carolina at Wilmington, Wilmington NC 28403-3297

### NORTH DAKOTA
- Lake Region State College, Devils Lake ND 58301

### PENNSYLVANIA
- Chatham University, Pittsburgh PA 15232
- Slippery Rock University of Pennsylvania, Slippery Rock PA 16057
- University of Pittsburgh, Pittsburgh PA 15260
- Washington & Jefferson College, Washington PA 15301

### VIRGINIA
- George Mason University, Fairfax VA 22030
- Hampden-Sydney College, Hampden-Sydney VA 23943
- James Madison University, Harrisonburg VA 22807
- Longwood University, Farmville VA 23909
- Mary Baldwin College, Staunton VA 24401
- Old Dominion University, Norfolk VA 23529
- University of Mary Washington, Fredericksburg VA 22401
- University of Richmond, Richmond VA 23173
- University of Virginia, Charlottesville VA 22904-4130
- Virginia Commonwealth University, Richmond VA 23284-3005
- Virginia Polytechnic Institute & State University, Blacksburg VA 24061
- Washington and Lee University, Lexington VA 24450

### WEST VIRGINIA
- Marshall University, Huntington WV 25755
- West Virginia University, Morgantown WV 26506
Jessica Beck joined the Andy Warhol Museum as the Assistant Curator of Art in March 2014. Since starting at the museum, Jessica has co-curated Chuck Connelly: My America, the Warhol’s submission to the 2014 Pittsburgh Biennial. She is also co-curator of Pearlstein, Warhol, Cantor: From Pittsburgh to New York, which was on view at the Warhol during summer 2015. Prior to moving to Pittsburgh, Jessica worked at the Hirshhorn Museum and Sculpture Garden in Washington, DC as a Programs Associate for the Director’s Office. There she organized the lecture series Talking About Andy, which coincided with the Warhol Shadows exhibition and included special guests Hal Foster and Kara Walker. She also invited Douglas Crimp to debut his 2012 publication Our Kind of Movie: The Films of Andy Warhol. Jessica has written for The Burlington Magazine and the Curator’s Office and focused both her undergraduate and graduate research on Warhol. She received her BA from the University of Chicago and completed an MA in Art History from the Courtauld Institute of Art.
DEFINING CONTEMPORANEITY; IMAGINING PLANETARITY

If the contemporaneity of difference seems the most striking characteristic of contemporary life today, its conceptual structure continues to elude definition. The same lack of clarity attends a frequently evoked parameter for the most desired resolution of such volatile differences: a cohesive, consensual world picturing, sometimes named “planetarity.” My overall project is a close examination of these two concepts, aimed at finding productive connections between them. Previous attempts to think them, from the confessions of St. Augustine to the New York Times columns of Thomas Friedman, reveal a plethora of illuminating insights, but the overall record reveals that both concepts remain inadequately imagined for current circumstances. Temporality and world-being seems to constellate around these concepts: contemporaneity, history, decoloniality, connectivity, artworlds, and planetarity. How might the contemporaneity of difference and the embattled yet emergent planetary commons be imagined in terms appropriate to present need—that is, as contemporaneous, differential and convergent? While this question is obviously of the broadest relevance, my specific goal within the history and theory of art and architecture is to articulate the conceptual structure underlying my recent accounts of the relationships between contemporary art and architecture and contemporary life as practices of worlding, placemaking and connecting.

KEYNOTE SPEAKER

Terry Smith

Andrew W. Mellon Professor of Contemporary Art History and Theory
Department of the History of Art and Architecture
University of Pittsburgh

Location: Wyndham Grand, Ballroom 3
Thursday, 5:30–6:15 pm
THURSDAY | 8:00–9:45

20 Slides: A Pecha Kucha Format Session
Chair: Jason Guynes | University of South Alabama
STERLINGS 1, LOBBY LEVEL

Ralucia Iancu | Independent Artist
Prints in Peculiar Places
Tatiana Potts | University of Tennessee, Knoxville
Familiar Spaces
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: Kristina Olson | West Virginia University
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

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

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 | 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
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 the 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 for 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: Krystie Stricklin  |  University of Pittsburgh

POTT, LOBBY LEVEL
Heidi Cook  |  University of Pittsburgh
  Transplanted Croatian Works in Maksimiljan Vanka’s Millvale Murals
Justin Greenlee  |  University of Virginia
  Christian Crusade and the Reliquary of Saint Demetrios
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

SMITHFIELD, LOBBY LEVEL
Erik Brunvand  |  University of Utah
  Look, no hands! Drawing Using Mechanical Apparatus
Pete Schulte  |  The University of Alabama
  Between Motif and Flame
Astri Snodgrass  |  Luther College
  Traces of Touch: Immediacy and Tactility in Contemporary Drawing
Travis Head  |  Virginia Tech
  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  |  Nichols 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)ational 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 Georgopulos | 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 Wegrznowsky | 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: 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
Whitney Thompson | The Graduate Center, CUNY and Fashion Institute of Technology, SUNY
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
Centauroamochy 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
Artel’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
Marguerite Perret | Washburn University and Bruce Scherting | University of Kansas, Biodiversity Institute
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
Merchantesca to Cancellaresca: 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
KING’S GARDEN 1, BALLROOM LEVEL
Eric Schruers | Fairmont State University
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 Yokno 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 and
Emma Burgin | University of Tennessee, Knoxville
Mistake Paper: Using Papermaking and Art Making to Engage Individuals
After Loss
Kremena Torodova | Translyvania University and
Kurt Gohde | Translyvania 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
Elizabeth Miller | Whitman College
Muhammad Nagi: The Promotion of the ‘Dictator-Aesthete’ through Pen and Paintbrush

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 | Columbus College of Art and Design
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
PORT 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
Steven Gaddis | Independent Scholar
Bringing Vitruvius to Pittsburgh
Rebecca Levitan | University of California, Berkeley
Henry Hornbostle: Architecture at the Nexus of Contemporary Innovation and Old World Wonder
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
Chrystine 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-Thyimmeterion 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
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
PORT PITT, LOBBY LEVEL
Kimble Bromley | North Dakota State University
Students and Understanding Metaphor
Susan Johnson | Institute for 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 12th-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 Plasticà: 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
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
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

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 Ehert | 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
Evans Bogess | Shepherd University
Scrambled, Mixed, and Stirred: The Paintings of Taha Hadari, Steven Pearson, and Evan Bogess
Jered Sprecher | University of Tennessee, Knoxville
Discussant

What Exactly is Drawing?
Chair: Sandra Reed | 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 and
Carolyn Young | Australian National University
Field Studies: An Innovative Pedagogy for an Aesthetic Visual Approach to Environmental Issues

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 Peña
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
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 Monumoments
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
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
Aleeene 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 Glickman: 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 Lifes—Secret Lives
Chair: Preston McLane  |  Florida State University
FORT PITT, LOBBY LEVEL
Kristy Deetz  |  University of Wisconsin-Green Bay
Dina Comisarenco Mirkin  |  Universidad Iberoamericana Ciudad de México
Building up Still Lifes and Demolishing Gender Biases: The Hidden Feminist Side of Rina Lazo’s Art
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: Nenette 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  
  Liquid Economies: Visualizing Water in the Anthropocene Era

**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 | Central Connecticut State University  
**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

7:30–9:15 am Members Meeting & Awards Breakfast
9:30–11:30 am Session IX
11:30 am-1:15 pm Lunch on your own
11:30 am-1:00 pm Informational Directors Lunch
1:15-3:00 pm Session X
3:00-3:15 pm Afternoon coffee break
3:15-5:00 pm Session XI
9:30 am–1:00 pm Optional CMU trip (preregistration was required)

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
Chassica Kirchhoff | University of Kansas
Bodies of Knowledge Encased in Armor: Convergences of Fifteenth-Century Art and Literature in the Thun-Hohenstein Album
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
Research and Arts Practice
Lauren Lake | University of Alabama at Birmingham
From Here to There: A Case Study of Curricular Transformation at the Department of Art and Art History at the University of Alabama at Birmingham
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 DiIenno | 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

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

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

Andrea Ortuno | Bronx Community College, CUNY
  Traded, then Venerated: Medieval Iberian Ceramics as Holy Relics
Youmi Efurid | Wofford College
  Real and Ideal in the Sixteenth-Century Korean Kyehoeodo
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

Death in Contemporary Visual Art
Chair: Bradford Collins | University of South Carolina

FORT PITT, LOBBY LEVEL
Christopher Longegan | 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

SANDY SPRINGS, LOBBY 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
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  
**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
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  
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**

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

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

Ben Cunningham  |  Millersville University
“Rethinking” Art and Design Foundation Courses from Three Directions—Instruction, Assessment and Skill Sets

Emma Bunnic  |  Millersville University
Discussant

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 Dienerichs  |  Trier University

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

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

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  |  ???????
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 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 Scholar
Nadežda Petković: The Fight 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 Sácedo’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 Comito | 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-Port Precis 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 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 Correspondence School”*
Joseph Henry | The Graduate Center, CUNY  
*“Jeder Mensch einterrorist”: 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 | Crystal Bridges Museum of American Art  
*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*
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