

secac

Cincinnati 2025

Flux | Flow

**October
22–25**

**Hilton Cincinnati
Netherland Plaza**

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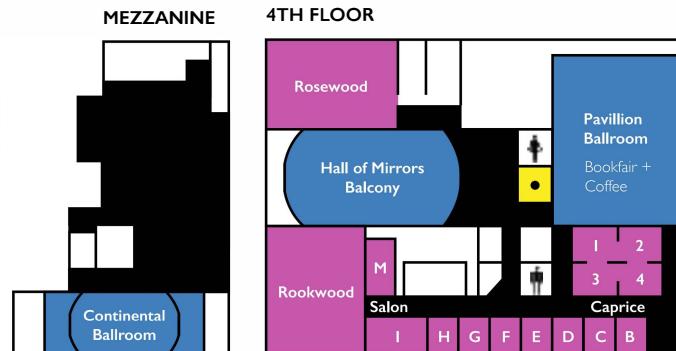
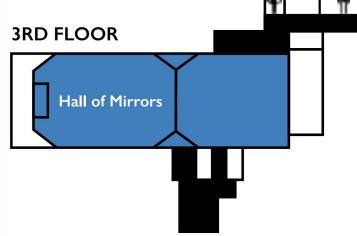
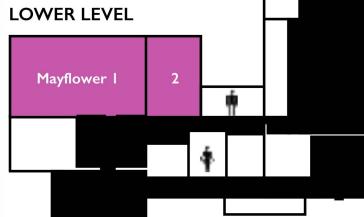


Conference at a Glance

	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CONFERENCE REGISTRATION	5:00–8:00PM Registration Desk Open	7:00AM–5:00PM Registration Desk Open	7:00AM–5:00PM Registration Desk Open	7:00AM–3:15PM Registration Desk Open
CONCURRENT SESSION BLOCKS		Session Times: 8:00–9:45AM 10:00–11:45AM 1:15–3:00PM 3:15–5:00PM	Session Times: 8:00–9:45AM 10:00–11:45AM 1:15–3:00PM 3:15–5:00PM	Session Times: 8:00–9:45AM 10:00–11:45AM 1:15–3:00PM 3:15–5:00PM
MID-DAY EVENTS + EXHIBITION HOURS	11:00AM–2:00PM Executive Committee Meeting 3:00–6:00PM Board of Director's Meeting Gallery Hours 10:00AM–6:00PM	NOON–1:00PM Interest Meeting for Future SECAC Leaders Caprice I Gallery Hours 10:00AM–6:00PM	NOON–1:00PM Awards Luncheon Continental Ballroom Pre-purchase Ticket \$25 Gallery Hours 10:00AM–6:00PM	7:00AM–8:15AM Members' Meeting Breakfast Continental Ballroom *8:00AM Walking Tour of Cincinnati's Public Sculpture w/ Dr. Theresa Leininger-Miller Pre-purchase ticket \$10 *9:00AM & NOON Mural Tour w/ Artworks Pre-purchase ticket \$25
EVENING EVENTS	6:00–7:00PM New SECAC Member Meet-up Hotel Bar 7:00–9:00PM Opening Reception Hall of Mirrors	6:00–9:00PM Reception and Keynote Address w/ Speaker Sheida Soleimani Cincinnati Art Museum 6:30–8:00PM: Reception 8:00–9:00PM: Address Shuttles run to museum 3:00PM to 9:15 PM	6:30–8:00PM Exhibition Reception SITE 1212 & Chidlaw Galleries Art Academy of Cincinnati Shuttles run to exhibition 5:30PM to 8:15PM	For more Information, Download the eVents Lite App:  Apple  Android

FLOOR MAPS

KEY



Letter from the SECAC President



Carly Phinizy **SECAC President**

Dear SECAC Community,

It is my distinct pleasure to welcome everyone to our 81st annual conference in Cincinnati. This year's event is the largest conference in SECAC's history—an accomplishment that is every bit as exciting as it is daunting. In addition to its large scale, this year's conference is the fourth to take place outside the Southeast region, signaling that SECAC is experiencing a time of growth and change as our organization expands its national footprint.

I can't help but feel that this year's theme of Flux/Flow perfectly captures SECAC's transformation as well as the broader cultural upheaval that has characterized 2025. Artists, art historians, designers, curators, and educators of all kinds respond uniquely to moments of transition by doing the profoundly difficult work of contextualizing change and nurturing innovation. Institutions devoted to the arts and higher education act as both catalysts and critics, and I have always believed that such work enables us to navigate change with prescience.

Thinking about where SECAC has been and where it will go fills me with optimism and anticipation because I know the power of SECAC's incredible community. As our membership grows—in its size, in its disciplinary diversity, and in its generational breadth—SECAC continues to expand what it means to be a welcoming and inclusive organization. We remain fully committed to our core mission of promoting and supporting the arts in higher education, and our impact has never been greater.

I know you'll join me in sharing profound gratitude for our 2025 Steering Committee members, our institutional partners and supporters, our SECAC Board of Directors, our Academic Conference Director Tracy Stonestreet, and Becky Parker, our indispensable and indefatigable SECAC Administrator. The vision, leadership, and tremendously hard work of this team on behalf of SECAC is amazing and deeply appreciated!

Carly Phinizy
SECAC President

Letter from the Academic Director



Friends and colleagues,

Welcome to Cincinnati! I am delighted to join you in this city whose cultural heritage and dynamic contemporary arts scene provide the perfect backdrop for this year's theme, *Flux / Flow*. This theme invites us to reflect on the generative tensions between change and continuity, ideas that shape our creative practices, scholarship, and teaching.

We have an exciting week in store for you. On Thursday, internationally acclaimed artist Sheida Soleimani will deliver our keynote address at the Cincinnati Art Museum. Her interdisciplinary work spanning photography, sculpture, and political critique embodies the kind of boundary-pushing inquiry that defines the SECAC community. Museum curators have also arranged guided viewings to deepen our engagement with their collection.

The Annual Juried Exhibition at the Art Academy of Cincinnati features work by 48 SECAC members from 21 states, showcasing the breadth and creativity of our community. Please join us Friday, October 24, for its closing reception, and don't miss the SECAC Student Exhibition in the Chidlaw Gallery, also at the AAC.

Throughout the week, attendees enjoy complimentary admission to the Taft Museum of Art and the Contemporary Arts Center, both just steps from the conference hotel. We hope you'll also explore Cincinnati's vibrant neighborhoods: the murals alone are worth the walk.

We are deeply grateful to our institutional sponsors, whose generous support has made this year's conference possible. Special thanks to the Art Academy of Cincinnati, the University of Cincinnati, Miami University of Ohio, University of Kentucky, and the University of Arkansas for their partnership and commitment to the arts and higher education. Thanks also to ArtWorks Cincinnati, the Type and Print Museum, the Taft Museum of Art, Contemporary Arts Center, and the Cincinnati Art Museum for their generous contributions to our programming.

Every element of this conference reflects the dedication of the SECAC 2025 Steering Committee. This outstanding group of volunteers has shaped the event through their leadership, collaboration, and thoughtful planning. Heartfelt thanks to: Megan Bickel, Paul Catanese, Matt Coors, Tess Cortés, Cal Cullen, Annie Dell'Aria, Dilge Dilsiz, Emily Everhart, Devin Grimm, Miriam Keinle, Theresa Leininger-Miller, Matt Lynch, Colleen Merrill, Shachaf Polakow, and Shawnee Turner. SECAC Administrator Rebecca Parker and President Carly Phinizy have provided invaluable guidance and support throughout the planning process: I am deeply grateful for their continued collaboration.

And thanks to each of our members for your ongoing commitment to SECAC and to the advancement of the arts in higher education. I look forward to the conversations that will unfold during our time together.

Warmly,

Tracy Stonestreet

Academic Conference Director, SECAC 2025

Transportation

Arriving by Air:

As you arrive at the Cincinnati airport, be sure to check out Concourse B's food court and lounge as it has an exhibition of world-renowned Cincinnati artist Charley Harper. In partnership with his son, Brett Harper, iconic images were chosen to represent Charley's unique way of looking at nature, objects, and situations. You can find out more about Charley Harper, as well as other art, in the airport at Art at CVG Airport.

The hotel is 20 miles from the airport and is 25-40 minutes away by Uber or taxi, depending on the time of day. Please note that fares can vary from time of day (more expensive during rush hour, for example), so we recommend sharing a fare with other SECAC attendees as a cost-saving measure. Currently, fares can run \$30-50 each way.

Arriving by train:

The Amtrak terminal is within the Cincinnati airport. You will need to plan your transportation via Uber or taxi to and from the conference hotel.

Arriving by Car:

For those who are driving to the conference hotel, please plan to park at the Mabley Place Garage, adjacent to the conference hotel. The garage 3rd party owned and operated, and SECAC was not given a discounted rate.

You can also search for nearby and available parking using the SpotHero or BestParking apps.

For those using Mabley Place garage, the main parking entrance is located on Race Street. Garage is located at 410 Race Street, Cincinnati, OH 45202. Information on rates is below.

Hotel Valet:

0-2 hours \$10
2-8 hours \$21
Overnight is \$49

Weekday rates

Early bird in by 8:30am and out between 2:00pm-6:30pm - \$10.00, otherwise hourly rates apply.
Overnight (with in/out privileges until 4:00pm day of departure) - \$35.00

Weekend Rates

0-4 hours - \$9.00
4-8 hours - \$14.00
8-24 hours - \$25.00

Keynote Speaker: Sheida Soleimani

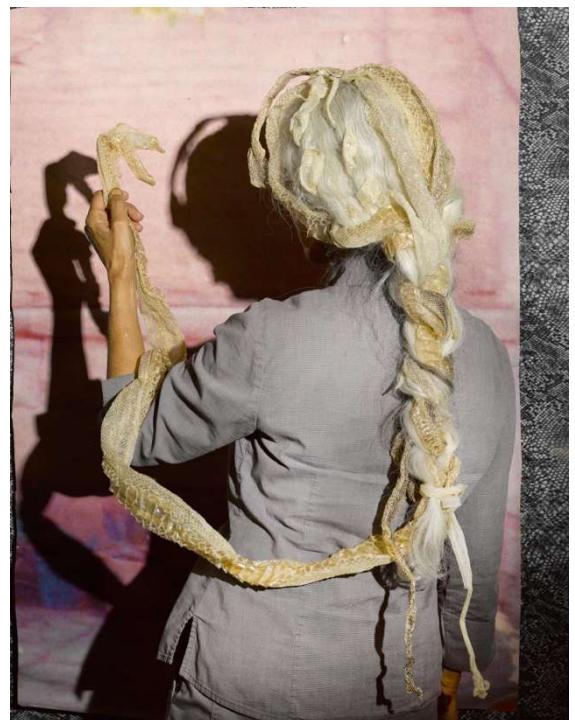


Sheida Soleimani (b. 1990) is an Iranian-American artist, educator, and activist. The daughter of political refugees who escaped Iran in the early 1980s, Soleimani makes work that excavates the histories of violence linking Iran, the United States, and the Greater Middle East. In working across form and medium—especially photography, sculpture, collage, and film—she often appropriates source images from popular/digital media and resituates them within defamiliarizing tableaux. The composition depends on the question at hand. For example, how can one do justice to survivor testimony and to the survivors themselves (*To Oblivion*)? What are the connections between oil, corruption, and human rights abuses among OPEC nations (Medium of Exchange)? How do nations work out reparations deals that often turn the ethics of

historical injustice into playing fields for their own economic interests (Reparations Packages)? How may the layering of memory and familial history both report fact, and produce a reckoning with the intimate resonances of a geopolitics of violence (*Ghostwriter*)? In contrast to Western news, which rarely covers these problems, Soleimani makes work that persuades spectators to address them directly and effectively.

Soleimani's work is held in permanent collections including the Guggenheim Museum, Museum of Fine Arts Boston, Pennsylvania Academy of Fine Arts, MIT List Visual Art Center, and Kadist Paris. Her work has been recognized internationally in both exhibitions and publications such as *The New York Times*, *Financial Times*, *Art in America*, *Interview Magazine*, among many others. Based in Providence, Rhode Island, Soleimani is also an associate professor of Studio Art at Brandeis University and a federally licensed wildlife rehabilitator.

Right: *Deliverance*, 2024, archival pigment print, 72" x 90"
Affinity, 2024, archival pigment print, 30" x 40"



SECAC 2025

Annual Juried Exhibition

October 9 – 25, 2025

SITE1212, Art Academy of Cincinnati

Closing Reception: Friday, October 24, 6:30 – 8:00 PM

The Annual Juried Exhibition for SECAC 2025 is taking place at SITE1212 at the Art Academy of Cincinnati, offering a vibrant showcase of contemporary art from across the country. Juried by Sso-Rha Kang with installation design by Matt Coors, the exhibition features works by 45 SECAC members representing 21 states, reflecting the breadth and diversity of artistic practice within the academic and professional art community.

This year's exhibition highlights a wide range of media and approaches, creating an engaging dialogue between artists and audiences. As a centerpiece of the SECAC conference, it underscores SECAC's ongoing commitment to fostering creative exchange and supporting artists whose work advances critical conversations in art and design.

About the Juror



Sso-Rha Kang is an educator and curator based in Cincinnati, Ohio. She is currently the Curator for The Carnegie. From 2021-2023 she served as the Director of Galleries and Outreach at Northern Kentucky University where she curated exhibitions, performances, and organized events with an emphasis on cross disciplinary collaboration. Her research interests delve into areas of institutional critique, blankness, and aesthetic experience. She has taught from 2017-2023 at institutions such as The University of Cincinnati (Department of Anthropology and School of Art), The Art Academy of Cincinnati, and Northern Kentucky University. Additionally, she has curated exhibitions for Wave Pool, The Carnegie, Pearlman Gallery, Third Space Gallery, and The Contemporary Arts Center. She was one of two Consulting Curators for the state of Ohio in the exhibition *New Worlds: Women to Watch* (2024) for the National Museum for Women in the Arts in Washington, DC.

Artists

Tommy John Ballard
 Alexia Benavent-Rivera
 Brittani Brown
 Anna Buckner
 Neil Callander
 Su A Chae
 Kevin Curry
 Tessa Dallarosa
 William T. Dooley
 Sheila Goloborotko
 Reni Gower
 Michelle Lisa Herman
 Andy Holliday
 Jack Honeysett
 Laura Iancu
 Hannah Israel

Samara Johnson
 Tacie Jones
 Tammy Knipp
 Alicia Little
 Cat Mailloux
 Lisa J. Maione
 Sarah Marshall
 Mario F. Bocanegra Martinez
 Jaimes Mayhew
 Shannon McCarthy
 Steven McCarthy
 Natalija Mijatovic
 Guen Montgomery
 Chelsea Moulder
 Jose M Napoles

Amarachi K. Odimba
 Chris Parmelee
 Aubrey Pohl
 Aaron Raymer
 Mysoon Rizk
 Courtney N. Ryan
 Jeff Schmuki
 Jae-Eun Suh
 Weitong Sun
 Kristen Tordella-Williams
 Liz Trosper
 Rhonda Wolverton
 Danielle C. Wyckoff
 Su Yang
 Ruiqi Zhang



Neil Callander, *Tree Diurnal, Gradation*
 Oil on panel, 2020-2021; 12" x 10" x 1";
 Courtesy of the artist



Tacie Jones, *Submerged*
 Digital video, wood, plexiglass, 2019; 25" x 26" x 15.5"; video loop
 2:01; Courtesy of the artist

Session Time Table

Thursday, Oct 23

	8:00–9:45 AM	10:00–11:45 AM	1:15–3:00 PM	3:15–5:00 PM
CAPRICE 1	DEI Committee Annual Meeting Open to All	Women of Earth Art Bieber	Art as Resistance Stoeckley	AI and Typography Sisk
CAPRICE 2	Painting Isn't Dead Keats	Research, Teaching, Making Russo, Sidletsky	Creative Voice, Process, Habit Shen, Ward	Synergistics in Community Practice Whitlock
CAPRICE 3	Teaching Packaging Design, Session I Huelsbergen, Wilson	Teaching Packaging Design, Session II Huelsbergen, Wilson	AI's Dual Role in Industry Innovation and Design Education Ezzell, Gibbs	Photographing the American Midwest Lang
MAYFLOWER 1	Matter In Flux Kang	Experiential Learning Flynn		
MAYFLOWER 2	Apathy/Emergency Williamson	Design in Flux Nayaju, Limbu	Art, Technology, Female Empowerment Session I Wu, Yu	Art, Technology, Female Empowerment Session II Wu, Yu
ROOKWOOD	Retromedia Walker, Moore	An Uncertain Future Borowski, McNulty	Mega Fans and Myth Busters, Session I Pugliano, Sponsler	Mega Fans and Myth Busters, Session II Pugliano, Sponsler
ROSEWOOD	Counterfactual Art Histories Session I Mansfield	Counterfactual Art Histories Session II Mansfield	Feminist Art Kienle	Reimagined Israel
SALON B		Marked Collaboration Bickel, Lechner	From Pain to Sobriety, Session I Windy, Lindsey	From Pain to Sobriety, Session II Windy, Lindsey
SALON C	Tales from the Road Speaker	Myth, Magic and Memory McDowell	Surface Tension Dallarosa, Johnson	Teaching Art History Stephens Whittington
SALON D	Digital Sculpture and Beyond Hager, Vickery	Art History in Action Dilbeck, Fischer	You Design What You Eat Cumberland	Art Writing for Studio Artists, Irvin
SALON E	Guided Meaningful Exploration, Session I Giannell, Davis	Guided Meaningful Exploration, Session II Giannell, Davis	Art and Art History as Modes of Flow, Session I Hoelscher	Art and Art History as Modes of Flow, Session II Hoelscher
SALON F		Medieval Art Summers	Medieval and Modern Art Courts, Fee	Eighteenth-Century Art DiSalvo
SALON G	Hyperobject Flow States Affourtit, Goodman	Ebb and Flow Potter	Contested Terrains, Session I Najafi	Contested Terrains, Session II Najafi
SALON H	Whither (or Wither) Kiely, Springer	Building Connections Jacks, Dismukes	Navigating Challenges, Session I Shiridevich	Navigating Challenges, Session II Shiridevich
SALON I	Art of the United States, Session I Malone	Art of the United States, Session II Malone	Art of the United States, Session III Malone	Data-Driven American Art & Art History Practices Okin
SALON M		New Directions in Art and Disability Studies, Session I Walz, Warak	New Directions in Art and Disability Studies, Session II Walz, Warak	Media Archeology Cobillas-Ottinger

Friday, Oct 24

	8:00–9:45 AM	10:00–11:45 AM	1:15–3:00 PM	3:15–5:00 PM
CAPRICE 1	Collage Pedagogies & Methodologies, Session I Toppins, Ridolfi	Collage Pedagogies & Methodologies, Session II Toppins, Ridolfi	Generative AI Hands-on Workshop Wendell, Suh, Eby	Foundations Programs and the First Year Experience Prewitt
CAPRICE 2	Exploring the Intersection of Storytelling and Visual Art, Session I Brown	Exploring the Intersection of Storytelling and Visual Art, Session II Brown	Memefication King	Breaking through the Blank Stare Ford
CAPRICE 3	Wide Awakeness, Session I Kim	Wide Awakeness, Session II Kim	Health/Care Session I Hawley, Gillaspie	Health/Care Session II Hawley, Gillaspie
MAYFLOWER 1	Studio Spaces Reed	Design for Good Session I Finley	Design for Good Session II Finley	
MAYFLOWER 2	Currents of Change Merrill	New Directions in Online Design Archives Place	Ride or Die Blair	Who do you Think I Am? Contreras-Koterbay
ROOKWOOD	Making It! Estland, Boehmer	Labor-Based Grading Contracts, Session I Farcus, Davies	Labor-Based Grading Contracts, Session II Farcus, Davies	Approaching Entanglement Seiler
ROSEWOOD	Old, Staid, and Overplayed? Belden-Adams, Brinlee	Anxiety of Effluence Hampel	Where to Flow Lyu	Art on the Edge Jerlach
SALON B	The Flux/Fow of Global Gender Black, Harmeyer	Temporality in Public Art Shelby, Werbel	Black Feminist Design Perspectives Sales	
SALON C	Designing Balance Parker	Fluid Identities Mei, Millikin	Balancing Innovation and Tradition Arpen	Feminist Art Practices Yang
SALON D	Hinterland Art Histories Brittain	Mining Motherhood Klein	Relational Ephemera Howie, Sharp	No Other Shore van Loenen, Salvatella de Prada
SALON E	Illustrated Sheet Music in the U.S. Leininger-Miller, Hartvigsen	Regional Matters Session I Rooney, Rahn	Regional Matters, Session II Rooney, Rahn	Race, labor, and New Deal Arts Programs in the South Ott, Patterson
SALON F	Transformation in Translation Dennis	The “F” Words, Session I George	The “F” Words Session II George	Art Histories of HBCUs Gallant
SALON G	Tools of the Trade, Session I Bradbury	Tools of the Trade Session II Bradbury	In Between Spaces Hammonds	Borderless Acts Olszewski
SALON H	Belonging Together Kellner, Robinson	Visions and Collisions of War Barry	Photography Outside of the Rectangle Brown	In the Flow Rokes, Niedzialkowska
SALON I	Latin American Art, Session I Stephens	Latin American Art, Session II Stephens	Nineteenth-Century Art, Session I Everhart	Nineteenth-Century Art, Session II Everhart
SALON M	Boomers? Zoomers? Generation X? Stone-Collins, Vanderlaan-Delaney	Plastic on the Sofa Gadsden	Redefining Design Mitchell	Frames of Reference Arhos

Saturday, Oct 25

	8:00–9:45 AM	10:00–11:45 AM	1:15–3:00 PM	3:15–5:00 PM
CAPRICE 1	Printed Matter Hamming, Ronan	Historical Deviations Horton, Moore	Surviving Swift	Pro Tools Flores, O'Conner-Korb
CAPRICE 2	Out of the Archives Meurer, Kamen	We have always been Here, Session I Armstrong	We have always been Here, Session II Armstrong	Beyond Boundaries Kirkland
CAPRICE 3	Memory and Materiality Session I Mahan, Takalou	Memory and Materiality Session II Mahan, Takalou	Modeling Collaborative Practice Norry, Britain	
MAYFLOWER 1	Design from the Ground up Tang	Design in Flux Skoras, Swift	Fantasy's Spell Wallis	
MAYFLOWER 2	Using Empathy to Cultivate Creativity Gerhard	In Between McMahan	Wayward Pedagogies Sanders, Riddle	
ROOKWOOD	The Visual Birth in America Phillips, Torgesen	Groove is in the Art Peacock, Hickman	Designing Through Change Crum	
ROSEWOOD		Art as Compass DesChene	Tidal Flux Qu	
SALON B	Artist and the Museum in the 21st Century Malis	Art, Craft, Gender, and Race Gamble	From Far Afield Bevins	
SALON C	Generative AI's Role Oronsaye	OuAIPO Wible	Let us Pee and Let us Be Corona, Dees	The Post-AI Analog Duffield
SALON D	The Design Mind Holeman	Performance of the Archive Roberts, Gallet	Designing in Flux Bojic	
SALON E	Art and Crisis, Session I Fowler	Art and Crisis, Session II Fowler	Creative Currents Webb, Brady	From Propoganda to Activism Farmer
SALON F	Artivism Dunn	Women Supporting Women Zalewski	Teaching 3D Thompson	Fiber Effect Mailloux, Wainright
SALON G	Undergraduate Session: Studio Art & Graphic Design Tate, Zhang	Undergraduate Session Art History & Museum Studies, Session I Frederick	Undergraduate Session: Art History & Museum Studies, Session II Frederick	
SALON H	Shaping Identity Adams	Anthropomorphisms Lyons	Potluck Sturgill, Horton	
SALON I	Art, Architecture and Material Culture, Session I Silva	Art, Architecture and Material Culture, Session II Silva	Creating Community for SOTL Archino, Trentinella, La Foilette	
SALON M	Perspectives, Practices, Politics and Criticisms Cushing	After the Monuments Fell Terrono	Fluxing through Realities Condon-Shih	

Detailed Session Schedule

Thursday 8:00 to 9:45 am

CAPRICE 2

Studio Art

Painting Isn't Dead: Painting in the Expanded Field and New Ideas and Innovations in the Medium

Chair: Hannah Keats, Chipola College

Madeline McMahan

Bradbury Art Museum, Arkansas State University
When Did It Stop Being a Painting? Photo-Based Methods in A Painters' Studio

Hannah Keats

Chipola College
Making it Weird: Uses for Laser Cutters, Velvet Flocking and Sometimes Shark Teeth in a Contemporary Painting Practice

CAPRICE 3

Graphic Design

Teaching Packaging Design: Exploring Struggles and Celebrating Successes, Session I

Chairs: Deborah Huelsbergen, University of Missouri
Ric Wilson, University of Missouri

Antwon Key

University of Maryland
From Box to Brand: A Holistic Approach to Packaging and Integrated Advertising

Matthew Finn

Independent Scholar
Packaging from A Different Perspective: Approaching Package Design from A Sustainable, Ux, and Design Thinking Angle

Sara Dismukes

Troy University
Concept/Process: An Editorial Package Design Project

Jonathan Cumberland

The University of Alabama
Unboxed: A Look into Teaching Package Design with Analog and Digital Techniques

MAYFLOWER 1

Art History

Matter in Flux: The Intra-Action in Art

Chair: Soo Kang, Chicago State University

Jocelyn Holmes

Institute for Doctoral Studies in the Visual Arts
Artistic Gestures and the Entanglement of Matter and Meaning

Jen Siddall

Hartford Community College
Made / Unmade: Material Context in the Work of Faig Ahmed

Tom Schram

Western Carolina University
Reexamining the Waste Stream: Artists Shedding Light on Consumption Through Reuse

MAYFLOWER 2

Interdisciplinary

Apathy/Emergency: The Poetics of Data

Chair: Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts

Lisa Williamson

The Institute for Doctoral Studies in the Visual Arts
Tripping Through Time: Chasing Shadows in the Arctic Circle

Emmy Thelander

Binghamton University, SUNY
Picturing Soft Wax Sensoria Through Painting

Rebecca Tegtmeyer

Michigan State University
The Critical Visualization of Data: An Examination of Analog and Digital Modes of Production

Felix Lloyd

Independent Scholar
Visualizing Viral Ecologies and the 'Syndemic Sublime'

ROOKWOOD

Art Education

Retromedia: Combining Historic and Modern Approaches in the Studio

Chairs: Erica Walker, Clemson University
Anna Moore, Clemson University

Laurel Archie

Columbia College
A Broader Timeline of Making

Rachel McDonald

Louisiana Tech University
Throwback Design: Leveraging Nostalgia and Hands-On Learning to Engage the Next Generation

Erica Walker

Clemson University

Anna Moore

Clemson University
Retromedia: Combining Historic and Modern Approaches in the Photography Classroom

Carley Law

The University of Texas at Austin
Letterpress Printing: The Allure of the Handmade Print

SALON C

Studio and Art History

Tales from the Road: Trials, Errors, and Tips for Teaching Students Abroad

Chair: Tim Speaker, Anderson University

Herb Vincent Peterson

Anderson University: South Carolina School of the Arts
Don't Tell Me This Town Ain't Got No Heart: The Trials and Triumphs of American Design Students in Germany

Michael May

Furman University
Beyond Classroom Learning: Challenges and Rewards of Leading Students Abroad

Kenneth Hall

University of Northern Iowa
Reflecting Upon Five Short Term Study Abroad Trips to Berlin: 2009 to 2024

Micah Daw

Elon University
Sketchbook as Studio: Advancing Artistic Inquiry and Cultural Awareness in Study Away Contexts

ROSEWOOD

Art History

Counterfactual Art Histories, Session I

Chair: Elizabeth Mansfield, Penn State University

Yi Liu

East Tennessee State University
Counterfactual Visual Archive: Challenging Exoticism in Western Representations of China

Kris Belden-Adams

University of Mississippi
Speculative Histories: Recovering Gender Biases by Rebuilding 19th-Century College Composite Portraits with Artificial Intelligence

Yihao Li

Washington University in St. Louis
Artistic Innovation and Artisan Identity: An Inquiry into the Social Life of "You Tong" Rhinoceros Horn Log Raft Vessels

SALON D

Studio Art

Digital Sculpture and Beyond

Chairs: Jenny Hager, University of North Florida
Lance Vickery, University of North Florida

Jenny Hager

University of North Florida
Pixel Dust & Power Tools: A Digital Sculptor's Guide to the Galaxy

Kevin Curry

Florida State University
Decimation and Creation

Nik Aberle

Texas A&M University
Moiré Interference: Designing Overlap as A Medium

SALON E*Studio Art***Guiding Meaningful Exploration and Integration of Subject Matter in Undergraduate Courses, Session I**
Chairs: Alexandra Giannell, Florida International University
Amy Davis, Utah Valley University**Pamela Taylor Turner**

Virginia Commonwealth University

Working in Animation Through an Ecopsychological Lens as a Strategy for Knowledge of Place

Al Denyer

University of Utah

Unique Perspectives; Finding Your Voice in the Crowd.

Alexandra Giannell

Utah Valley University

Studio Semiotics: Integrating the Meaningful Mark

SALON H*Interdisciplinary***Whither (Or Wither) the Global Perspective? Questioning Hegemony in Art-Architecture-Design-History-Theory-Practice, in Practice (SESAH)**Chairs: Joss Kiely, University of Cincinnati
Mary Springer, Louisiana Tech University**Rebecca Williamson**

University of Cincinnati

If Survey Texts Are the Problem, Can Primary Sources Be the Solution?

Trenton Olsen

Lindenwood University

Rethinking the Survey: Global Approaches, Active Learning, and Student-Centered Assessment in the Art History Classroom

Anca Matyku

University of Cincinnati

The Artificer Kingfish: History and Storytelling in the Politics of Space-Making Practices

Joss Kiely

University of Cincinnati

A Quiet Rebellion: Back Matter for the Front Lines of Historical Pedagogy

SALON G*Studio and Art History***Hyperobject Floe States: Photography and Climate in Flux**Chairs: Lorraine Affourtit, Appalachian State University
Makenzie Goodman, Appalachian State University**Sergio Sarango**

Independent

The Anthropocene and the Naturgemälde: the Naturalistic Conception of Von Humboldt, Analyzed from the Perspective of the Photograph of Chimborazo

Jamie Robertson

Old Dominion University

Swamp Work

Mary Johnson

Emory University

Stardiscs

SALON I*Art History***Art of the United States Open Session, Session I**

Chair: Kelsey Frady Malone, Berea College

Alan Wallach

William & Mary

Reimagining the History of the Hudson River School

Joel Bowers

University of Alabama-Tuscaloosa

Frederic Edwin Church's Subtle Abolitionism: Patrick Henry and the Natural Bridge, Virginia

Mary Okin

Living New Deal

America's Carceral Icon: Images of the Electric Chair in Art

Jared Ledesma

North Carolina Museum of Art

Uncanny Machines of Walter Tandy Murch: Reimagining American Modernism

Thursday 10:00 to 11:45 am

CAPRICE 1

Art History

Women of Earth Art: Nature, Gender, and Race During the Long 1970s

Chair: Susanneh Bieber, Texas A&M University

Cynthia Fowler

Emmanuel College

Work by Women Artists Through the Lens of the Environmental Movement in 1970s America

Abbe Schriber

University of South Carolina

African Diaspora Landscapes and "Earth Art" in New York

Brooke Eastman

Washington University in St. Louis

Time Conceals, Water Reveals: Beverly Buchanan's Marsh Ruins as Memorial and Continued Resistance

Elyse Speaks

University of Notre Dame

Weaving the Cultural Character of Landscape: Maren Hassinger and the Language of Infrastructure

CAPRICE 2

Interdisciplinary

Research, Teaching, Making: Managing Animation Workflow for Productivity, Efficiency, and Sanity (CASP)

Chair: Jim Sidleksky, University of South Carolina Beaufort

Jim Sidleksky

University of South Carolina Beaufort

What Do We Keep? What's Still Needed?

Jacob Rivkin

Kutztown University

Archival Research and Metaphor in Documentary

Animation: Personal Practice and Pedagogy

Nate King

Virginia Tech

The Aesthetics of Compositing

Bryanna Cantrell

Trident Technical College

A Digital Storytelling Approach to Historical Education

CAPRICE 3

Graphic Design

Teaching Packaging Design: Exploring Struggles and Celebrating Successes, Session II

Chairs: Deborah Huelsbergen, University of Missouri; and Ric Wilson, University of Missouri

Deborah Huelsbergen

University of Missouri

The Good, the Bad and the - What Were We Thinking?
The History of Packaging Design at MU

Peter Chamberlain

University of Cincinnati

Todd Timney

University of Cincinnati

The Whole Package: An Integrated Package Design Studio Course

Kevin Cates

University of Arkansas at Little Rock

Don't Piss Off the FDA: Creating Pragmatic Solutions to Package Design

MAYFLOWER 1

Art Education

Experiential Learning: Enhancing Student Engagement Within Art and Design Education

Chair: Michael Flynn, SCAD

Marissa Tirone

Rochester Institute of Technology

Beyond the Image: Active Learning Through Physical Collections in the Classroom

Kyunghee Pyun

Fashion Institute of Technology, SUNY

Teaching Artivism with Public Monuments in Urban Ethnic Enclaves

Michael Flynn

SCAD

The Design Process: A Model for Creating Place-Based Learning Experiences

Chris Balaschak

Flagler College

Berlin Stories: New Horizons for the American Undergrad

MAYFLOWER 2

Graphic Design

Design in Flux: Harnessing Diversity in Times of Change

Chairs: Riva Nayaju, Oklahoma State University
Sumi Limbu, East Carolina State University

Shuang Wu

Virginia Tech
Cross-Culture, Cross-Space: Bridging Cultures
Through Typography

Narges Panahandeh

East Carolina University
A LEGO-Based Typographic Exploration of Bannai Kufic
Script

Maryam Mehrabadi

Louisiana State University
Graphic Design as Cultural Battleground: Colonialism,
Modernity, and Resistance in Pahlavi Iran

Zaire McPearson

Winston Salem State University
The Black Design: Tools for Freedom, Healing, and
Resistance

ROSEWOOD

Art History

Counterfactual Art Histories, Session II

Chair: Elizabeth Mansfield, Penn State University

Neil Daigle Orians

University of Cincinnati
There's A Monster in the Archives

Olga Johnson

CUNY Queensborough Community College
A Counterfactual Scenario: The Salon des Refusés
Celebrated

Sarah Archino

Furman University
"New York Dada" as A Counterfactual Prototype

ROOKWOOD

Interdisciplinary

An Uncertain Future: How Can Art Programs Adapt and Survive the Challenges of the Coming Decade?

Chairs: Michael Borowski, Virginia Tech
Christopher McNulty, The University of Tennessee, Knoxville

Kate Bonansinga

University of Cincinnati

Lauren Tate

University of Cincinnati

Institutional Collaborations: Serving Students to Build
Strength in the Arts

Amy Schwartzott

North Carolina A & T State University
Keep on Walking, Keep on Talking: North Carolina
A & T's University Galleries

Kremena Todorova

Transylvania University
Community, Storytelling, Delight

SALON B

Art Education

Marked Collaboration: Cultivating Imaginative Practices in the Classroom and Studio through Collaborative Pedagogy

Chairs: Megan Bickel, University of South Carolina
Amanda Lechner, Virginia Tech

Lauren Woods

Auburn University
Painting in Motion: Collaborative Performances with
Sheep Meadow Dance Theatre

Amanda Lechner

Virginia Tech
Desert Giornata: the creative process of orchestrating
collaborative fresco

Neil Callander

University of Arkansas
The Communal Dimensions of Painting on Great Spruce
Head Island

SALON C

Interdisciplinary

Myth, Magic and Memory: Cultural Narratives of Technology

Chair: Jessye McDowell, St. Mary's College of Maryland

Eric Millikin

University of Maryland, Baltimore County
Mechanical Minds and Magical Machines: The Intersection of Arcane Arts, Ancient Automatons, and Artificial Intelligence

Justin Gallant

IDSVA
Post-Reality and the Flux of Temporal Fantasms

Vanessa B. Cruz

University of North Florida
Reimagining Creativity: The Impact of Generative AI on Design Practices and Narratives

Mark Mcleod

Middle Tennessee State University
Reconstructing Memory through AI-Generated Nostalgia

SALON E

Studio Art

Guiding Meaningful Exploration and Integration of Subject Matter in Undergraduate Courses, Session II

Chairs: Alexandra Giannell, Florida International University
Amy Davis, Utah Valley University

Amy Davis

Utah Valley University
Seeking the Intangible

Quintin Owens

Black Hills State University
Float Your Own Boat

SALON F

Art History

Open Session: Medieval Art

Chair: Mark Summers, University of Kentucky/Transylvania University

Rachel Danford

Marshall University
Early Medieval Pigments: Real and Imagined

Gloria Rusconi

Independent
Blaming 'The Other': Foreign Influences in Trecento Dress and Hairstyle

Mark Summers

University of Kentucky/Transylvania University
Our Lady of the Suburbs: St. Mary's Cathedral Basilica of the Assumption in Covington, Kentucky

SALON D

Art History

Art History in Action: Active Learning and AI-Resistant Strategies for the 21st-Century Classroom

Chairs: Gwynne Dilbeck, Columbus State Community College
Julia Fischer, Lamar University

Matthew Backer

Lone Star College-Cyfair
Through the Lens of Friction

Lauren Disalvo

Virginia Tech
Re-Envisioning the Compare and Contrast Essay in the Age of AI

Julia Fischer

Lamar University
Reimagining the Art History Research Paper: Active Learning and Critical Thinking in the AI Era

SALON G

Interdisciplinary

Ebb and Flow: The Potential for Special Collections and Archives to Both Inspire and Document Creativity

Chair: Robin Potter, University of Miami

Ting Wang-Hedges

Oklahoma State University

Best Kept Secret: Integrating Special Collections in Creative Research

Benjamin Hedges

Oklahoma State University

Show Them What You Got: Bringing Special Collections into Art and Design Education

Robin Potter

University of Miami

The Past Didn't Go Anywhere, It's in the Archives: Primary Sources and Mindful Resilience for the Creative Process

SALON H

Other

Building Connections: Artists, Institutions, and Communities in Collaboration

Chairs: Will Jacks, Troy University

Sara Dismukes, Troy University

Annie Strader

Wabash College

Art as Catalyst: Connecting Campus and Community Through Artist Residencies

Sarah Marshall

The University of Alabama

In the Print Shop: Connections, Communities, and Collaboration

Jesse Brown

Independent

Responsive Seeing: Photography as Engagement

SALON I

Art History

Art of the United States Open Session, Session II

Chair: Kelsey Frady Malone, Berea College

Jenny Carson

Maryland Institute College of Art

John Lewis Krimmel's *Portrait of Johan Hoecklin*: Science and the Possible Role of African American Lab Assistants in Early Republic Philadelphia

Melynda Seaton

East Texas A&M University

Dead Man's Prices: Nancy Cooper Russell as a Cowboy Artist Career Maker

Em Spencer

Syracuse University

Queering the Sculpture of Harriet Whitney Frishmuth

Katie Krcmarik

Illinois State University

Hidden in Plain Sight: The Art and Legacy of Dorothy Waugh

SALON M

Art History

New Directions in Art and Disability Studies, Session I

Chairs: Jonathan Frederick Walz, The Columbus Museum, Georgia

Melissa Warak, University of Texas-El Paso

Jonathan Frederick Walz

The Columbus Museum, Georgia

Unmasking "The Masque of the Red Death": Charles Demuth, Albert C. Barnes, and Disability

Scott Contreras-Koterbay

East Tennessee State University

Feeling While Lacking Feeling: An Exploration of the Productive and Interpretive Effects of Charcot-Marie-Tooth Syndrome in the Visual Arts

Benjamin Brobst-Renaud

Valparaiso University

Definitively Unfinished: Abraham Cruzvillegas' Autoconstrucción, Disability Aesthetics, and Crip Materiality

Thursday 1:15 to 3:00 pm

CAPRICE 3

Graphic Design

AI's Dual Role in Industry Innovation and Design Education

Chairs: Yvette Shen, The Ohio State University, Department of Design

Kevin Ward, The Ohio State University, Department of Design

Kevin Ward

The Ohio State University, Department of Design

Yvette Shen

The Ohio State University, Department of Design
Breaking Bias and Clichés in AI-Driven Visual Design

Tingyi Lin

National Taiwan University of Science & Technology
Generative Artificial Intelligence in the Intervention of Emotional Expression in Visual Communication Design

Saša Crkvenjaš

Independent
Supporting the Design Process with Artificial Intelligence

Alireza Vaziri

University of Maryland
Intelligence, Imagination, and Image

Dennis Cheatham

Miami University
Developing Human Experience Experts: Design Education's Process-Centric Response to Generative AI

Boram Kang

Ohio State University
Future of Brand design with AI

CAPRICE 1

Studio and Art History

Art as Resistance: Exploring Palestinian Visual Culture and the Global Response to Genocide

Chair: Clark Stoeckley, American University of Kuwait

Sue Uhlig

Penn State

Beautiful Acts of Resistance: Sliman Mansour and Connectedness with the Land

Karo Ahmadi Dehrashid

Webster University

Integrating Personal Narratives: Fusing Faith and Cultural Identity into Socially Engaged Design Education

Clark Stoeckley

American University of Kuwait

Gaza Genocide Graphics: Remembrance, Resilience, Resistance

CAPRICE 2

Graphic Design

Creative Voice, Creative Process, Creative Habit: How Do We as Graphic Design Educators Motivate Ourselves and Stay Productive Within Our Own Work?

Chairs: Dana Ezzell, Meredith College

Diane Gibbs, University of South Alabama

Matt Tullis

Western Kentucky University

Alternative Typographic Techniques

Shannon McCarthy

Eastern Kentucky University

Burn Bright, Not Out: Ignite Creativity by Setting Boundaries

Ann Ford

Virginia State University

Collage as Therapy: Fueling Creativity and Motivation

MAYFLOWER 2

Interdisciplinary

Art, Technology, Female Empowerment, Session I

Chairs: Shuang Wu, Virginia Tech
Hongrui Yu, Virginia Tech

Nika Simovich Fisher

The New School / Parsons School of Design
Cultivating Care Through Lo-Fi Web Spaces

Ashley Lynne Anderson

Virginia Tech
Black Feminist Perspectives on AI, Visual Representation, and Self-Concept

Michelle Lisa Herman

James Madison University
Up to Code? Where Ableism meets Patriarchy in Art and Technology

Moon Jung Jang

University of Georgia
A Sequence of Triangles for Women

ROOKWOOD

Studio and Art History

Mega Fans and Myth Busters: Creating Pathways from Popular Visual Culture to the Past in the Art/History Classroom

Chairs: Elizabeth Pugliano, University of Colorado Denver
Jessica Sponsler, York College of Pennsylvania

Elizabeth Pugliano

University of Colorado Denver
Adventures in the Popular Past: from Cultural Intrigue to Critical Engagement in the Art History Classroom

Tory Schendel-Vyvoda

Institute of Doctoral Studies in the Visual Arts
How Medieval-ism Are They 'Really?' Examining Feminist Spirituality Through Visual Aids

Lindsay Alberts

SCAD
Book Club: Reading the Renaissance

Jessica Sponsler

York College of Pennsylvania
World-Building and Pop Culture in the Art History Classroom

Evin Dubois

Watkins College of Art
"Stuff": Inserting Pop Culture Within Art Appreciation

Sarah Parrish

Plymouth State University
From Catwalk to Classroom: Teaching Art History Through Fashion

ROSEWOOD

Studio and Art History

Open Session: Feminist Art

Chair: Miriam Kienle, University of Kentucky

Moderator: Su Yang, University of North Texas

Jacklyn Meyer

Independent House as Body, House as Memory: Feminist Readings of Domestic Spaces in Art

Joanna Matuszak

The University of Texas at Tyler
Feminist Art in Putin's Russia: Daria Serenko's #Tikhiipiket (#Quietpicket)

Nooshin Farashaei

University of Connecticut
Woven Garden: Unseen Women Weavers of Persian Carpets

SALON B*Interdisciplinary***From Pain to Sobriety: Artists' Use of Autoethnographic Art Therapy for Holistic Well-Being, Session I**

Chairs: Mike Windy, Tennessee State University
Melissa Lindsey, McGavock High School MNPS

Boram Kim

University of Massachusetts Amherst
Art, Climate Resilience, and Eco-Anxiety:
Interdisciplinary Workshops

Jonathan Jonathan

Ostinato.Kim
From Double Vision to Double Exposure?!

Marika Dunne

The University of Mississippi
Walter Anderson's Art as Therapy: Creativity, Isolation,
and Mental Health

SALON C*Interdisciplinary***Surface Tension: Breaking, Making & Seeing Differently**

Chairs: Tessa Dallarosa, University of Wyoming
Samara Johnson, University of Wyoming

Chris Parmelee

Independent
Thresholds, Images and the Fluidity of Meaning

Alicia Little

Eastern Illinois University
Color in the Expanded Field

Todd Maggio

Louisiana Tech University
LMNOBeasts: Typographic Anatomy Gone Wild

SALON D*Graphic Design***You Design What You Eat**

Chair: Jonathan Cumberland, University of Alabama

William Truran

University of Central Florida
Packaged to Sell, Designed to Stay: Food's Impact
Beyond the Plate

Dennis Ritter

Berry College
Fostering Community Reconciliation with Wild Clay

Isil Oygur

University of Cincinnati
Digitalization of Individual Food Consumption
Through Food Tracking Apps

Mira Jung

Kansas State University
Touching the Ground: Designing Soil Awareness
Through Multi-Sensory Interaction

SALON E*Studio and Art History***Art and Art History as Modes of Flow: Beyond Linear and Network Models of Artistic Relation and Transformation, Session I**

Chair: Jason Hoelscher, Georgia Southern University

Nandita Baxi Sheth

Institute for Doctoral Studies in the Visual Arts, University
of Cincinnati
Pedagogical Possibilities of Multispecies Aesthetics

Tanner Maxey

Georgia Southern University
Mirror Functionality of the Minimalist Cube: Sculpture,
Perception, and the Possibility of Designed Space

Jason Hoelscher

Georgia Southern University
Art is the Butterfly Effect of Itself: Aesthetic Efflorescence
and Retronymic Recoding within Art's Information
Ecology

SALON F

Art History

Open Session on Medieval and Early Modern Art

Chairs: Jennifer Courts, The University of Southern Mississippi

Carey Fee, The University of Southern Mississippi

Melissa Geiger

East Stroudsburg University

Echoes Across Stone: Resonance, Transmission, and the Non-Visual Logic of Sacred Architecture

Arash Ghahari Kermani

University of Texas at Dallas

The Persian Monster: An Analysis of the Grotesque from the *Domus Aurea* to Iranian Art and Literature

Giacomo Finali

New York University

The Flow of Baroque Time in Giambattista Marino and Valentin De Boulogne

SALON G

Art History

Contested Terrains: Landscape Art and Cultural Politics,**Session I. Focus: Landscapes of Power, Memory, and Resistance**

Chair: Roja Najafi, Chandler-Gilbert Community College

Manon Gaudet

Yale University

Reading Between the Lines: Engraved Landscapes and the Dawes General Allotment Act

Emily Ann Francisco

University of Delaware

Women Sculptors and the Plantationocene: Anna Hyatt Huntington's Brookgreen Gardens

Alexandra Schoolman

Temple University

Mourning Spaces: Memory, Marking, and Refuge in the Site-Specific Works of Horacio Zabala, Lotty Rosenfeld, and Artur Barrio

Ewa Matyczuk

University of North Carolina Wilmington

They Advanced Through the Pines: On the Site-Based Indexicality of Stephen Hayes' "Boundless"

Mary R. Springer

Louisiana Tech University

From Field to Forum: The U.S. Campus and Architectural Narratives of Myth, Memory, and Landscape

SALON H

Graphic Design

Navigating Challenges in Interdisciplinary Collaborations: Fluid Methodologies in Design, Session I

Chair: Samira Shiridevich, University of North Carolina at Charlotte

Samira Shiridevich

University of North Carolina at Charlotte

Immersive Cross-Cultural Collaboration for Global Sustainability Solutions: Navigating Fluid Methodologies in Design Education

Patrick Finley

Iowa State University

Navigating Uncertainty in Interdisciplinary Co-Design: Branding the Brew Lab and Cidery

Golnoush Behmanesh

University of Mississippi

Kourosh Jeddi

The PuffCuff

Typography as Interdisciplinary Design Practice

Donald Kent Kerr

West Virginia University

Collaboration in Design Education: Using Design and Design Thinking to Visualize Identity and Make Empathetic Decisions in Stem Fields

Marjan Khatibi

San Jose State University

Designing to Preserve Community Narratives through Interdisciplinary Collaboration

SALON I

Art History

Art of the United States Open Session, Session III

Chair: Kelsey Frady Malone, Berea College

Judy Bullington

Watkins College of Art, Belmont University

Natural Imaginings: Interpreting the Tulip Portrait of John Custis IV

Allegra Davis

Boston University

The Mermaid's Cradle: Oceanic Fantasies and Queer Refuge Across the Atlantic

David Stewart

The University of Alabama in Huntsville

The Transgressive Landscapes of Agnes Millen Richmond and Her Sexist Erasure

Matthew L. Levy

Penn State

Behrend Preservation or Censorship?: David Novros at the Miami Federal Courthouse

SALON M

Art History

New Directions in Art and Disability Studies, Session II

Chairs: Jonathan Frederick Walz, The Columbus Museum, Georgia

Melissa Warak, University of Texas-El Paso

Anna Mecugni

University of New Orleans

Navigating Disability as Faculty: Invisible Barriers and Institutional Gaps

Tommy Hartung

Penn State

The Sentence as Sculpture: AI and the Aesthetics of Access

Shannon Flaherty

Earlham College

Modeling Disability Art History Through Collaborative Research

Thursday 3:15 to 5:00 pm

CAPRICE 1

Graphic Design

Artificial Intelligence and Typography: The Limits of Language and the Persistence of Form

Chair: Drew Sisk, Clemson University

Drew Sisk

Clemson University

Pangrams from the Colossal Clean Crawled Corpus:
Typographic Hallucinations

Thomas Jockin

Mount St. Mary's University

Font Flow: Typographic Experimentation in the
Age of AI

Setareh Ghoreishi

Oakland University

Bridging Analog and Digital: A Cultural Journey
in Design

CAPRICE 3

Studio and Art History

Photographing the American Midwest: Regionalism Redefined

Chair: Peter Wang, University of Kentucky

Theresa Leininger-Miller

University of Cincinnati

James Goins' Serpent King Portrait in Cincinnati, ca. 1888

Emily Kathryn Morgan

Iowa State University

Animal into Object: Technologies of Death in
Meatpacking Photography

Tommy Ballard

School of the Art Institute of Chicago

Pay by the Pound

MAYFLOWER 2

Interdisciplinary

Art, Technology, Female Empowerment, Session II

Chairs: Shuang Wu, Virginia Tech

Hongrui Yu, Virginia Tech

Lisa Maione

Kansas City Art Institute

Always Looking for the Women

Meaghan Dee

Virginia Tech

When Saying 'Women' is Political: What does it mean
to be a Feminist Designer in 2025?

Soo Min Lee

Savannah College of Art and Design

Graphic Warmline: Design as Care, Connection, and
Experimentation

CAPRICE 2

Interdisciplinary

Synergetics in Community Practice

Chair: Angela Whitlock, Mississippi State University

Angela Whitlock

Mississippi State University

Techno and Synergetics

Kathleen Robinson

Detroit Country Day Upper School

The Art of Caregiving: Altered Book Project

Dixie Boswell

Mississippi State University

Everybody Now! En Masse: A Day of Creatives

Plant Contingent

Institute for Doctoral Studies in the Visual Arts

Ecstatic Repair Under the Winter Skies

Jason Brown

The University of Tennessee Knoxville

Rachel Milford

Independent artist

Our Joy Is Powerful: Community Art Activism in
Collaboration with Cattywampus Puppet Council

ROSEWOOD

Studio Art

Fragility Reimagined: Art as a Lens for Resilience and Impermanence

Chair: Hannah Israel, Columbus State University

Kristen Tordella-Williams

Auburn University

Questioning Strength and Fragility: Paper and Iron

Rae Goodwin

University of Kentucky

Intimacy, Risk and Therefore Vulnerability as Art Materials

Chenxi Gao

Hollins University

Fragile Works on Paper: Recording and Transcending Time

Darlene Farris-Labar

East Stroudsburg University

Fragile by Design: Rethinking Materiality Through Technology

SALON C

Art History

Teaching the Art History Survey Today: A Breakout Session with the New Authors of Gardner's Art Through the Ages

Chair: Rachel Stephens, The University of Alabama

Round Table participants:

Rachel Stephens

The University of Alabama

Karl Whittington

The Ohio State University

Bing Huang

Providence College

SALON D

Other

Art Writing for Studio Artists: Practical and Pedagogical Approaches

Chair: Sarah Irvin, Virginia Commonwealth University

Daisy Patton

Artist

The Message in the Medium: Visual and Written Communication in Art Practice

Daniel Feinberg

Berea College

Editing the Studio Lexicon: on the Precarity of Writing as Metaphor in the Visual Arts

Will Connally

VCUarts

Lake Elster: Writing in Service of An Image

Adam Farcus

University of South Florida

Visual Culture Art Writing: Description, Interpretation, & Teaching Students How to Title Artworks

Jennifer Liese

Rhode Island School of Design

Subjects of the Artist: An Inventory, Method, and Invitation

SALON B

Interdisciplinary

From Pain to Sobriety: Artists' Use of Autoethnographic Art Therapy for Holistic Well-Being, Session II

Chair: Marika Dunne, University of Mississippi

Mike Windy

Tennessee State University

Sober Brunch-An Integrated Studio Investio

Sara Winston

Bard College

Toward Awareness of the Self

Travis English

Frostburg State University, Maryland

Creativity, Reparation, and the Secret Self: Some Psychoanalytic Perspectives on Artistic Expression

SALON E

Studio and Art History

Art and Art History as Modes of Flow: Beyond Linear and Network Models of Artistic Relation and Transformation, Session II

Chair: Jason Hoelscher, Georgia Southern University

Carolina Cerqueira Correa

Universidade Federal de Juiz de Fora

Exu-translation – a black diaspora praxis of Brazilian Art History

Kathryn Jones

IDSVA and Midland University

PHONOCENTRISM: On the Fragmented Survival of Hegemonic Fantasms

Seth McCormick

Western Carolina University

The Mother of Us All: Jasper Johns, John Cage, and the Recursivity of Influence

Paige Lunde

Institute for Doctoral Studies in Visual Arts

Double-Voicedness as Alternative Flow in the Artist's Work

SALON G

Art History

Contested Terrains: Landscape Art and Cultural Politics, Session II. Focus: Coloniality and the Construction of Landscape

Chair: Roja Najafi, Chandler-Gilbert Community College

Kelly Thor

Washburn University

Charged Landscapes and the Rock-Cut Cemeteries at Olèrdola (Barcelona, Catalonia)

Emily Schollenberger

Temple University

Contested Wilderness and the Canadian Pacific Railway in the Landscape Photographs of William McFarlane Notman

Emily Everhart

Art Academy of Cincinnati

On Enjoyment in the Eighteenth-Century Landscape Garden, A Psychoanalytic Approach

Elizabeth Heuer

University of North Florida

Micro-Landscapes and Cold War Fruit: Lee Adams and the Botanical Imaginary in U.S. Art

SALON F

Art History

Open Session: Eighteenth-Century Art

Chair: Lauren DiSalvo, Virginia Tech

Faith Barringer

University of Florida

The Labor of Whiteness: Race, Gender, and Representation in Bordeaux Merchant Portraits

Elizabeth Lisot-Nelson

University of Texas at Tyler

Paradise Found and Lost in Louise Bouteiller's Portrait of Césarine de Houdetot, Baronne de Barante Reading Paul et Virginie, 1818

Boris Zakić

Georgetown College

Drawing Intersectional A-Effects at the Swedish Court ca. 1762-3

Grace Ann Arulanandam

Boston University

Waxing and Waning: The Life and Art of Caterina de Julianis

SALON H

Graphic Design

Navigating Challenges in Interdisciplinary Collaborations: Fluid Methodologies in Design, Session II

Chair: Samira Shiridevich, University of North Carolina at Charlotte

Pouya Jahanshahi

Oklahoma State University

Collaboration in Flux: Embracing Process Over Product in Interdisciplinary Design

Rhonda Wolverton

Texas Christian University

Against the Tide? or with It? Students and Community Navigating Human-Centered Design Collaborations

Saeideh Lotfi

Independent

Redesigning the Studio Design: A Co-Design Approach to Enhancing Creativity and Comfort

Tian Yao

Iowa State University

Designing for Vulnerable Populations: A Journey from Hearing Loss Training to Heat Alert Systems

Tanya Glakhova

University of Florida

Exploring Walkability in Gainesville

SALON I

Art History

Data-Driven American Art and Art History Practices

Chair: Mary Okin, Living New Deal

Elizabeth Gorayeb

Wildenstein Plattner Institute, Inc.

Beyond the Final Word: Authority and Adaptability in Digital Catalogues Raisonnés

Tianna Uchacz

Texas A&M University

Integrating Individual and Corporate Narratives for Interactive Exploration: A Case Study in Data Visualization and Deployment from the DWG Project

Keidra Navaroli

University of Central Florida

Fraught Liabilities, Visible Assets, or Hidden Gems? Visualizing and Evaluating Academic Museums and Galleries in Florida

Lauren Tilton

University of Richmond

Matthew Westerby

National Gallery of Art

Distant Viewing Art History: Labor, Credit, and Responsibility

SALON M

Studio and Art History

Media Archaeology: Alchemy and Excavation

Chair: Christopher Cobillas-Ottinger, Saint Mary's College of California

Damon Arhos

Maryland Institute College of Art

Anti-Story: Quotidien Explorations of Art and Queer Culture Via Super 8 Film

Alan Perry

School of the Art Institute of Chicago

Media Archaeology and Technological Ritual

Mary Claire Becker

Clemson University

The Scenic Unreal: from Stereoscopes to ChatGPT

Friday 8:00 to 9:45 am

CAPRICE 1

Graphic Design

Collage Pedagogies & Methodologies, Session I

Chairs: Aggie Toppins, Washington University in St. Louis
Danielle Ridolfi, Washington University in St. Louis

D.J. Trischler

University of Cincinnati Design Is Trash: Exploring
Urban Narratives Through Collage and Discarded
Design

Aggie Toppins

Washington University in St. Louis
Drifting Through the Archive: A Collage-Based
Method for Historical Thinking

Steven McCarthy

University of Minnesota
Tango with X-Acto: Collage as Visual Design
Scholarship

Roshanak Keyghobadi

Farmingdale State College-SUNY
Layered Dialogues: Exploring Collage Through
Collaborative Process

Anna Buckner

Appalachian State University
Appliqué as Collage

CAPRICE 2

Interdisciplinary

Exploring the Intersection of Storytelling and Visual Art, Session I

Chair: Crystal Brown, West Virginia Wesleyan College

Jae-Eun Suh

Hamline University
Spatial Storytelling: Memory, Identity, and the Poetics of
Presence

Kofi Bazzell-Smith

Rochester Institute of Technology
Radius: A Speculative Manga Installation

Feixue Mei

James Madison University
Reinventing Tradition: Female-Oriented Xuanhuan
Webcomics in the Digital Age

CAPRICE 3

Art Education

Wide-Awakeness in the Arts Classroom: Cultivating Imagination and Innovation in Art Education, Session I

Chair: Boram Kim, University of Massachusetts Amherst

Brandi Lewis

Penn State
Care-Based Pedagogy in Precarious and Neoliberal
Times: Weaving an Interdependent Community in the
Classroom

Ran Qi

Weber State University
Art Is a Unified Language: A Collective Arts-Based
Autoethnography of Two Foreign-Born Asian Art
Educators Navigating Art, Identity, and Pedagogy

Delane Ingalls Vanada

Catholic University of America
Fostering Wide-Awakeness Through Art-Based Inquiry
and Social Action

Lucas Dietsche

Institute for Doctoral Studies for Visual Arts
Resisting Carceralizing (s)Places through the Prisoner
Zines: the Signification, Index, and Shifting Through
Adorno, Piepmeier, and Krauss

MAYFLOWER 1

Studio Art

Studio Spaces: Where Artists Work

Chair: Sandra Reed, Marshall University

Sandra Reed, Marshall University
Studio Houses

Elise Smith

Millsaps College
The Working Spaces of a Self-Taught Artist: Clementine Hunter and the Personal Politics of a Zinnia

Yvonne Petkus

Western Kentucky University
Frameworks and Processing: from Undergraduate Studio Program to Sustainable Studio Practice (examples from the university studio, study abroad/study away programs, and presenter's own studio/experience)

Melissa Brown

Georgia Southern University
The Studio I Wear

ROOKWOOD

Studio Art

Making It! From Habit to Ritual; Nurturing the Flow State

Chairs: Shannon Estlund, SCAD
Kelly Boehmer, SCAD

Charles Carbia

SCAD
Daily Painting Ritual

Anthony TungNing Huang

Dallas College
From Everything to Nothing: Ritual, Flow, and Printmaking Mind

Monica Cioppettini

SCAD
Embracing Stillness: The Role of Stagnation in the Artistic Flow

Shannon Estlund

SCAD
Perpetual Flow: Strategies for Sustained Creative Momentum

MAYFLOWER 2

Other

Currents of Change: Innovative Pedagogies in Studio and Art History Classrooms

Chair: Colleen Merrill, Bluegrass Community & Technical College

Sarah Irvin

Virginia Commonwealth University
We Went to Art School Because We Did Not Want to Write: A Response

Tessa Dallarosa

University of Wyoming

Samara Johnson

University of Wyoming
Embracing New Perspectives in Teaching Color: Exploring Innovative Materials and Subject Matter Approaches

Dustyn Bork

Lyon College
Material as Subject Matter: Connecting Your Studio Practice to the Studio Classroom

ROSEWOOD

Studio and Art History

Old, Staid, and Overplayed?: Re-Engaging the Art History Conference Talk as Performance, Parody

Chairs: Kris Belden-Adams, Texas A&M University
Joshua Brinlee, University of Mississippi

Damon Stanek

Minneapolis College of Art and Design
Robert Morris and the Finch College Project: to Have or to Be?

Gretchen Gasterland-Gustafsson

Minneapolis College of Art and Design
Peter Keler's 1922 "Wiege": Form Before Function at the Weimar Bauhaus

Beauvais Lyons

University of Tennessee
Thaddeus H. Evergood and the Founding of Circus Orbis

SALON B*Art History***The Flux/Flow of Global Gender Identities in Art History**

Chairs: Becky Black, RMCAD

Rachel Harmeyer, Southeastern Louisiana University

Denise Zubizarreta

Dominican University

Stitching Gender: Textile Narratives and the Fluidity of Identity in Elsa María Meléndez's Work

Camila Medina

Temple University

Queering the Grid: Mary Vieira, Gego, and the Transmateriality of Abstraction in the Cold War

Jennifer Kruglinski

Salisbury University

Flux/Flow in Eleanor Antin's King and Nurse Personae

Lillian Joyce

University of Alabama in Huntsville

Achilles and Herakles: Role Reversals Leading to Heroic Action

Sarah Greenwell-Scott

University of Arizona

Decolonizing the Heteronormative Gaze: Gender in Contemporary Indigenous Photography"

SALON D*Interdisciplinary***Hinterland Art Histories**

Chair: Morgan Brittain, William & Mary

Morgan Brittain

William & Mary

Infrastructural Prospects – Grant Wood, the Automobility of Anxiety, and Ecocritical Art History from the 'Hinterlands'

Alice Pixley Young

School for Creative and Performing Arts

Transmissions from the Rust Belt

Brooke Alexander

The University of Mississippi

The Humble Hinterland

SALON E*Art History***Illustrated Sheet Music in the U.S.**

Chairs: Theresa Leininger-Miller, University of Cincinnati

Kenneth Hartvigsen, Brigham Young University

Leanne Zalewski

Central Connecticut State University

Performing Race, Gender, & Class in the 'Cairo Street Waltz' at the World's Columbian Exposition

George H. Schwartz

Peabody Essex Museum

The Siren in the Parlor: Seascape and Soundscape at Home

Kenneth Hartvigsen

Brigham Young University

Playing with Fire: Race and African Diasporic Religion in "A Warmin' Up in Dixie"

Rhonda Reymond

West Virginia University

A Winning Triumvirate: Joseph E. Dodd's Illustrated Sheet Music Cover for Clarence Cameron White and John F. Matheus' 'Tambour'

SALON C*Graphic Design***Designing Balance: Navigating Work, Life, and the Classroom in A State of Flux**

Chair: Leslie Parker, Arkansas State University

Leslie Parker

Arkansas State University

Lydia Dildilian

Arkansas State University

Clocking In: Mapping Work/Life Balance as a Design Educator

Marty Maxwell Lane

University of Arkansas

Beyond Hyper-Productivity: A Slow Approach to Design Pedagogy

SALON F*Interdisciplinary***Transformation in Translation: Objects and Media Forms****Transmuted Through Context**

Chair: Dustin Dennis, Virginia Tech

Sedona Heidinger

University of Arizona

"Such Small Bodies": The Global Implications of the
Bezoar Lid Bowl in Rudolf II's Wunderkammer**Eilis Finnegan**

Auburn University

Fiona Content

Auburn University

Blend(ing) & Mesh(ing): Hybrid Fictions

Gwen Shaw

The Graduate Center, CUNY

Alterity and Other Spaces: Anthropological Aesthetics
and the Miniature in the work of Joseph Cornell**Kara Carmack**

Independent scholar

From Public Access TV to YouTube: Uncovering a
Prehistory of Online Social Videos**SALON H***Studio Art***Belonging Together**Chairs: Michael Kellner, Columbus College of Art & Design
Alexandra Robinson, St. Edward's University**Ramya Ravisankar**Columbus College of Art & Design Shifting Identities:
Belonging in the Spaces Between Cultures**Millian Giang Pham**

Auburn University

Right to Belong: Rough Edges and Fragmented Spaces

Steven Pearson

McDaniel College

Reimagining Suburban Labors: Aging, Herculean Tasks,
and Quixotic Delusions**Andrew Norris**

Virginia State University

Queer Portraiture and American Kitsch: The Journey to
Oz and the Impossible Return Home**SALON G***Art History***Tools of the Trade: Picturing the Implements of Labor
in Medieval and Early Modern Art, Session I**

Chair: Carlee Bradbury, Radford University

Heather BowyerArizona State University Women's Work: An Ancient
Athenian Male Interpretation**Carey Fee**The University of Southern Mississippi
"Authentic Replicas": Medieval Proxies as
Geo-Devotional Tools**Carlee Bradbury**

Radford University

New Technology on Display: Spinning Wheels,
Power, and Presentation

SALON I

Art History

Open Session on Latin American Art, Session I

Chair: Janet Stephens, Georgia Gwinnett College

Yumi Park-Huntington

Framingham State University

Continuity and Change in Relationships Between
Architecture, Landscape, and Cosmology in the
Jequetepeque Valley

Jeanette Nicewinter

Northern Virginia Community College

Metal in the Pre-Hispanic North Highlands of Peru:
Fluctuations in Materiality

Vivian Lantow

University of Florida

Feather Power: Chimú Featherwork and Identity During
Sociopolitical Flux, North Coast, Peru

Vanessa Gillette Wyland

University of Florida

Mother's Milk, Mystical Motherhood: Rethinking the
Absence of the Virgen De La Leche in Colonial Mexico

Cassidy Cannon

University of Florida

The Fluid Natures of Surface: Centering the Material
Support Behind Nasca Imagery

SALON M

Studio and Art History

**Boomers? Zoomers? Generation X?: Fostering the Next
Collaboration between Generations, Instructors +
Students**

Chairs: Alice Stone-Collins, Georgia Gwinnett College
Jessie Van der Laan, Walters State Community College

Scott Thorp

Augusta University

Empathy as a Survival Skill for Academia

Katie Ries

East Tennessee State University

Draw Together: Community Practices While the World
Burns

Nicolas Guimarães Vieira

Jacksonville State University

Improving the "elderly mode" using cognitive design

Jason John

University of North Florida

Role Reversal

Friday 10:00 to 11:45 am

Other

Soundwalk to the Ohio - Workshop

Chair: Shachel Polakow, University of Louisville

*This session will meet at the SECAC registration desk and walk as a group to the river. This session is weather-dependent.

CAPRICE 1

Graphic Design

Collage Pedagogies & Methodologies, Session II

Chairs: Aggie Toppins, Washington University in St. Louis
Danielle Ridolfi, Washington University in St. Louis

Jillian Ohl

Western Carolina University

Using Collage to Teach Visual Communication Design in Rural Appalachia

Megan Irwin

Washington University in St. Louis

Beyond Digital Design: Reclaiming Authenticity and Humanity Through Analog Collage

Elizabeth Deluna

St John's University

Everything Is a Remix

Nidhi Singh Rathore

The George Washington University

Marc Choi

The George Washington University

Collage as Nondeterministic Creative Practice

CAPRICE 2

Interdisciplinary

Exploring the Intersection of Storytelling and Visual Art, Session II

Chair: Crystal Brown, West Virginia Wesleyan College

Nitya Sankhe

Rhode Island School of Design

Ancestral Voices in a Warming World: Climate Change Through Adivasi Lore

Maggie McKee

IDSVA

Attentive Storylines: The Intimacy of Ontological Encounters

Hannah Dinning

Independent

The Intersection of Film and Childhood Urbanity

CAPRICE 3

Art Education

Wide-Awakeness in the Arts Classroom: Cultivating Imagination and Innovation in Art Education, Session II

Chair: Boram Kim, University of Massachusetts Amherst

Wanru Zhou

Malvern College Qingdao

Reconstructing the "Disappearing Nearby": Artistic Activism in K-12 Schools' Place-Based Education

Cara Pina

Framingham State University

Bridging Art History and Biology: A Path to Critical Visual Analysis

Michael Medeiros

University of Massachusetts Amherst

Flourishing in the Creative Foundations Classroom

Changil Kim

University of Florida

When Research Meets Creativity: Strategies for Turning Tension into Innovation

Elizabeth Thomas

University of Georgia

Wide-Awakeness in the Student Art Gallery: A Museum Educator's Story of Cultivating Imagination and Innovation Through Collaborative Community-Led Art Exhibitions

MAYFLOWER 1

Graphic Design

Design for Good: Philanthropy and Social Impact in and Outside of the Classroom, Session I

Chair: Patrick Finley, Iowa State University

Shantanu Suman

Ball State University

Empowering Communities Through Student-Led Design

Emily Burns

The Pennsylvania State University

Maake: Designing for Social Impact

Katie Blazek

University of Illinois Urbana Champaign

Cultivating Design Activism and Social Impact in Design Education

ROOKWOOD

Art Education

Labor-Based Grading Contracts: Seven Approaches from Art & Design Classrooms, Session I

Chairs: Adam Farcus, University of South Florida
Kitty Davies, University of South Florida

Albert Stabler

Illinois State University

No Rubrics: Rethinking Anti-ableist Art Assessment

Brytton Bjorngaard

University of Illinois Springfield

Laura Anderson

Lincoln Land Community College

Labor-based Grading in Graphic Design Courses:
Community College and 4-Year University

Sara Pedigo

Flagler College

Rethinking Assessment: Prioritizing Effort Over Output in Artistic Learning

Shengwei Zhou

University of South Florida

Labor-Based Grading Experiments in Animation Classes

MAYFLOWER 2

Graphic Design

New Directions in Online Design Archives

Chair: Alison Place, University of Cincinnati

Zachary Vernon

California State University–LA

Queerstory: Reclaiming and Reenvisioning Queer History Through the Arqive

Alison Place

University of Cincinnati

Feminist Design Archive: Community-Generated Knowledge Sharing

Kimberly Mitchell

University of Tennessee

Designing for Our Future Selves: A Curated Resource for Age-Inclusive Design

ROSEWOOD

Studio Art

The Anxiety of Effluence: Moving Water, Shifting Ground

Chair: Kate Hampel, Ohio University

Claire Lyman

Washington University in St. Louis

Immersion & Imperial Encounters on the Nile

Christopher Williams

SCAD

The Water will Find Its Way: Interpretations of the Coastal Landscape

Michael Borowski

Virginia Tech

A Trace, Spring, Swell

SALON B*Art History***Temporality in Public Art (PAD)**

Chairs: Karen Shelby, Baruch College, City University of New York
 Amy Werbel, SUNY Fashion Institute of Technology

Annie Dell'Aria

Miami University
 Monuments on Film: Public Art as Prop, Character, and Setting

Howard Skrill

St. Francis College
 Persistent Effigies, Monuments to Robert E. Lee and the Haunting of the Contemporary American Imagination

Karen Frostig

Brandeis University
 Performing Memory in Public Space

SALON D*Art History***Mining Motherhood: The Politics of Race and Motherhood in the Americas**

Chair: Shana Klein, Kent State University

Paula Contreras

Denver Art Museum
 Dando A Luz: New Approaches to the Role of Midwives Among the Ancestral Maya

Shana Klein

Kent State University
 Lying in and Pushing Out: A Visual History of Childbirth and Racial Exclusion

Rebecca Vandiver

Vanderbilt University
 Lost and Found: Locating Black Motherhood in Charles White's "Wanted Posters," 1969-1971

Deborah Wilk

University of Wisconsin-Whitewater
 Performing Motherhood at the Border: The Migrant Mother Radically Reimagined

SALON C*Interdisciplinary***Fluid Identities and Reconstructed Narratives: Cultural Production in a Technological World**

Chairs: Feixue Mei, James Madison University
 Eric Millikin, University of Maryland, Baltimore County

Derek Toomes

UNC-Greensboro
 The Poetics of Technology in Design

Aaron Reynolds

Georgetown College
 Infinite Rebrand: The Neoliberal Fever Dream of Ryan Trecartin

Hong Huo

Messiah University
 Re-Imagined Fictional Female Bodies in Animation Rituals

Shalom Yabilsu

Grand Valley State University
 Crowned in Code: Flowing Through Time, Leading Through Tech

Taehee Yoonseul

RISD, St John's University
 In Shame I Will Find Paradise: Gender-Affirming Therapy, Voice, Glitch, and Encryption

SALON E*Art History***Regional Matters: Teaching Art History in a Public University System, Session I**

Chairs: Sierra Rooney, University of Wisconsin-La Crosse
 Amy Rahn, University of Maine at Augusta

Kim Sels

Towson University
 Meaningful Service

Amy Rahn

University of Maine at Augusta
 From Disarray to Art Day: Building a Loanable University Art Collection

Tyler Ostergaard

University of Wisconsin-Platteville
 Bringing Art History to the Masses: The Value and Challenges of Teaching Upper-Level Art History Without Prerequisites

Katherine Hammond

Columbus State Community College
 Research Strategies for Regional Campus or Community College Faculty

SALON F*Studio Art***The 'F' Words: Fear | Fail | Flux | Flow, Session I**

Chair: Aimee George, James Madison University

Aubree Wimberly

Savannah College of Art and Design

Flux, Flow, and Fences: Reimagining the American Landscape

Timothy Taylor

Savannah College of Art and Design

A Pedagogy for Failing to Success

Sue Drummond

Millsaps College

How to Survive a Sabbatical

SALON H*Interdisciplinary***Visions and Collisions of War**

Chair: Kristin Barry, Ball State University

Rob C. Anderson

Boston Architectural College

The Spoils of History: Re-framing Heritage Narratives in the Context of Architectural Re-Creations and Reconstructions

Jenna Altomonte

Mississippi State University

(un)Watched: Observing the State in Asiya Al. Sharabi's "Trumperie" and Assia Boundaoui's "Inverse Surveillance Project"

Kate Catterall

University of Texas at Austin

Drawing the Ring of Steel: A Design Intervention

Lanette Blankenship

Artist - Scholar

What Does It Mean to Be an American in the 21st Century?**SALON G***Art History***Tools of the Trade: Picturing the Implements of Labor in Medieval and Early Modern Art, Session II**

Chair: Carlee Bradbury, Radford University

Catharine Ingersoll

Virginia Military Institute

Construction or Destruction? Implements of Labor in Johann von Schwarzenberg's *Mirror of Virtue* of 1534**Jennifer Courts**

The University of Southern Mississippi

The Productive Breast: Social Advancement and Global Ambition in Sixteenth Century Normandy

Noelle Barr

Duke University

The Value of Labor: Velázquez's *Kitchen Maid with the Supper at Emmaus* (C. 1618-1620)**SALON I***Art History***Open Session on Latin American Art, Session II**

Chair: Janet Stephens, Georgia Gwinnett College

Janet Stephens

Georgia Gwinnett College

Erasures: Rethinking the Portrait of Manuela Topa Amaru

Kimberly Mast

University of Arizona, Rocky Mountain College of Art and Design

The Mysterious Murals of Pitiquito; 19th C Apocalyptic Imagery in Northern Mexico

Maria Marino Fernandez

Temple University

Castro No! Sex, Sí! from Artists of the Revolution to Diasporic Latinx Communities

Jenifer Hernandez

University of Florida

Religious Language of Flowers in the Andes

SALON M

Art History

Plastic on the Sofa: Material Memories at the Intersection of Class, Culture, and Aesthetic Values

Chair: Cynthia Gadsden, Tennessee State University

Jamie Ratliff

University of Minnesota Duluth

Breaking Down the Box: Narsiso Martinez's Farmworker Portraits

Cynthia Gadsden

Tennessee State University

Plastic on the Sofa and Vinyl Runners on the Floor: The Aesthetics of Class, Culture & Identity

Michael Anthony Fowler

East Tennessee State University

Past (Im)Perfect: The Significance of Repair in Greek Antiquity

Kenyon Holder

Troy University

The Beeson Collection of Wedgwood: Creating an American Narrative

Alice Burmeister

Winthrop University

Women's Houseware Displays in Niger, West Africa: Aesthetic Strategies, Social Status, and Global Culture

Friday 1:15 to 3:00 pm

CAPRICE 3

Studio and Art History

Health/Care, Session I

Chairs: Elizabeth Hawley, University of South Alabama
Caroline Gillaspie, Metropolitan Museum of Art

Tiziana Capizzi

University of Delaware

Checking Chiqueadores: Beauty Patches and Humoral Theory in 18th-Century Mexico City

Lesley Wolff

The University of Tampa

Opaque Entanglements: The Ties That Bind in Marisol's *Portrait of Martha Graham* (1977)

Katherine Markoski

Independent Scholar

"Beauty Out of Damage:" Picturing the Shared Solitude of Breast Cancer

MAYFLOWER 1

Graphic Design

Design for Good: Philanthropy and Social Impact in and Outside of the Classroom, Session II

Chair: Patrick Finley, Iowa State University

Natalie Tyree

Western Kentucky University

Shannon McCarthy

Eastern Kentucky University

Design It Forward: Bridging Design Education and Community Impact

Melinda Posey

Christian Brothers University

Real Clients, Real Challenges: Preparing Designers for Impact Through Project Management

Jenn Stucker

Bowling Green State University

Model. Empower. Enable. Design for Good Approaches to Inspire Students into Leading Positive Change in Their Communities

CAPRICE 1

Studio Art

Generative AI Hands-on Workshop

Chairs: Augustus Wendell, Duke University
Jae-Eun Suh, Hamline University
Chad Eby, University of Kentucky

This hands-on workshop introduces and demystifies foundational techniques in Generative AI for image and sound, sharing insights from our use of these tools in art and design education. Please bring a laptop and register via the link below to secure your seat.

<http://bit.ly/3HEPlcS>

CAPRICE 2

Interdisciplinary

Memeification (The Remix): How Memes Are Used in Research, Practice, and Pedagogy

Chair: Nate King, Virginia Tech

Christopher Swift

Binghamton University (SUNY)

Typographer Ryan Gosling: Memes, Teaching, and Typography

Kyla Paolucci

St. John's University

Witnessing Nothing: Refusal, Embodiment, and the Limits of Algorithmic Design

Snow Chen

School of the Art Institute of Chicago

Memes as Cyber Witchcraft: Trending Worships on Social Media and An Experimental Art Project Blending Traditional Archive

MAYFLOWER 2.

Studio Art

Ride or Die: Artist Couples

Chair: Greg Blair, University of Southern Indiana

Lars Jerlach

Southern Maine Community College

Collaboration and/or Collision: The Full Throttle Chaos of Artistic Partnerships

Su Yang

University of North Texas

Intersections of Practice: A Case Study in Cross-Disciplinary Collaboration Between Visual Art and Film

Anthony Mead

Transylvania University

Rewiring Expectations

Greg Blair

University of Southern Indiana

Sara Christensen Blair

University of Southern Indiana

Close Encounters of the Pedagogical Kind

Alice Stone-Collins

Georgia Gwinnett College

An Artist, Writer, Pharmacist & Lawyer Walk into a Bar:

On Art + Relationships

ROSEWOOD.

Art Education

Where to Flow: Resisting Anti-Asian Racism Through Art Education

Chair: Siyao Lyu, Teachers College, Columbia University

Alice Yu-Chin Cheng

The Ohio State University

Teaching Perilously: Embracing Vulnerability to Engage in Counter-Storytelling in the Classroom

Joon Hye Park

University of California, Los Angeles

Xiaoxiao Bao

The Ohio State University

Expanding the Page: Community-Engaged Artist Residency in Telling API Cultural Narratives

Siyao Lyu

Teachers College, Columbia University

Art for Civics: Teaching Asian/American Art as Cultural Citizenship

Yining Zhao

Pennsylvania State University

Reimagining Pedagogical Presence: Relational Power and Racialized Dynamics in Art Education

ROOKWOOD.

Art Education

Labor-Based Grading Contracts: Seven Approaches from Art & Design Classrooms, Session II

Chairs: Adda Farcus, University of South Florida

Kitty Davies, University of South Florida

Ruth Burke

Illinois State University

Kitty Davies

University of South Florida

Grounded: Relationships & Trust within Labor-Based Grading Systems

Kariann Fuqua

University of Mississippi

The Roulette Wheel of Alternative Grading Models

Megan Rhee

University of Baltimore

Uncovering Invisible Labor: Labor-Based Grading in Creative Education

SALON B.

Graphic Design

Black Feminist Design Perspectives

Chair: Kaleena Sales, Tennessee State University

Nekita Thomas

University of Illinois at Urbana Champaign

Supergraphic Spellwork: Black Feminist Pedagogies of Design

Omari Souza

University of North Texas

Black Feminist Design Perspectives: Restorative Frameworks for Radical Change

Zariah Cameron

Independent

Design Teaching as A Form of Care & Activism

Kaleena Sales

Tennessee State University

Exploring the Cultural Archive of Black Hair Braiding

Tasheka Arceneaux Sutton

The University of Texas at Austin

Counter-Archives and Creative Lineages: Black Women Shaping Design History

SALON C.

Studio and Art History

Balancing Innovation and Tradition: Adapting Coursework in the Wake of AI

Chair: Katherine Arpen, Auburn University

Karen Gergely, Graceland University

Alaina Plowdrey Forehand

Institute for Doctoral Studies in the Visual Arts

Kristen Regan

Pensacola State College

Nathaniel Underwood

University of North Carolina at Charlotte

Three Dialogues: Multi-Modal Approaches to Generative AI in Contemporary Art Practice

Melanie Uribe

Southern Connecticut State University

Balancing AI-Driven Innovation and Human-Centered Design in Education and Practice

Karen Gergely

Graceland University

Navigating AI in Art School with Reality, Optimism, and Precaution

SALON D.

Studio and Art History

Relational Ephemera: Making Meaning from Inherited Archives

Chairs: Elizabeth Howie, Coastal Carolina University
MJ Sharp, Independent

Alexandros Skouras

Binghamton University (SUNY)

Xeniteia: Reimagining the Family Archive Through Design, Migration, and Bureaucracy

Karoline Schleh

Loyola University New Orleans

Postcards of a Ship

MJ Sharp

Independent

"Don't Quote Me" and Other Family Directives

SALON E.

Art History

Regional Matters: Teaching Art History in A Public University System, Session II

Chairs: Sierra Rooney, University of Wisconsin-La Crosse
Amy Rahn, University of Maine at Augusta

Katherine Poole-Jones

Southern Illinois University Edwardsville

Making the Case for Art History: Teaching in A Time of Transition

Sarah Diebel

University of Wisconsin-Stout

The New Reality of Teaching Art History: Trained as a Specialist, Living as a Jack-Of-All-Trades, and Cultivating 'Slow Art History' in the Digital Age

Cynthia Bland

University of Wisconsin-Stout

Teaching with Purpose: Fostering Student Engagement and Retention Amidst Growing Demands

SALON F.*Studio Art***the 'F' Words: Fear | Fail | Flux | Flow, Session II**

Chair: Aimee George, James Madison University

Mario F. Bocanegra Martinez

Auburn University

Collage + Photography as Experimental Inquiry

Lauren Jeffries

Kent State University

Jillian Coorey

Kent State University

Messy Methods: How Material Exploration Enhances Creativity

Jessica Wagner

Institute for Doctoral Studies in Visual Arts (IDSVA), South Suburban College

Freedom from Chains: Chiara Fumai and the Ghost of Harry Houdini

SALON H.*Studio Art***Photography Outside of the Rectangle**

Chair: Melissa Brown, Georgia Southern University

Brooklin Routt

Western Carolina University

Using Interdisciplinary Approaches to Further Conceptual Themes in Photographic Works

Paige Savino

Independent Artist

Dismantling the Machine

Charlotte Woolf

Georgia State University

Art, Land, and Community: Exhibiting on a Working Farm

SALON G.*Studio and Art History***In Between Spaces: Identity, Culture, and Belonging**

Chair: Hollis Hammonds, Texas A&M University

Ming Ying Hong

Mississippi State University

Intersecting Identities: The American South and the Chinese-Vietnamese Diaspora

Alexandra Robinson

St. Edward's University

Ni Aquí Ni Allá (Neither Here nor There)

Dilge Dilsiz

Miami University of Ohio

Fragmented Narratives: Art as A Liminal Space for Identity and Belonging

Wendy Deschene

Auburn University

Kawii Katchihtinum (Regain in Michif)

SALON I.*Art History***Open Session: Nineteenth-Century Art: Art and Visual Culture in and Around America, Session I**

Chair: Emily Everhart, Art Academy of Cincinnati

Paige Sellars

University of Pennsylvania

Nathaniel Jocelyn: The Portrait of Cinque, Abolition, and the Radical Politics of the Nineteenth Century

Sybil Joslyn

Boston University

Transformation and Transfer: Scrimshaw Jagging Wheels as Sociocultural Mediators

Elizabeth S. Humphrey

University of Delaware

Glass as a Colonial Medium: Materiality, Imperialism, and the Blaschka Glass Models of Plants

William McKeown

University of Memphis

"Men Are Cast-Iron, But Children Are Wax": The Schoolroom as Depicted in the Visual Culture of Gilded Age Socialism

SALON M.

Graphic Design

Redefining Design: Educating for A Transformative Future

Chairs: Kimberly Mitchell, University of Tennessee
William Culpepper, Montana State University

Annie Peters

Central Michigan University
Feminist Design Pedagogy: Radicalization and Reformation

Rachel Bush

Austin Peay State University
Designing Beyond the Classroom: Lessons from Miss Frizzle

Kelly Celeste Porter

East Tennessee State University
The Role of Design in Advancing Environmental Education: A Community Engaged Approach

Ting Zhou

University of Connecticut
AI-Enhanced UI/UX Design for Mental Health and Behavior Change in College Students

Marwa Elkashif

Wartburg College
Enhancing Spatial Learning in Graphic Design Education Through Virtual Reality

Friday 3:15 to 5:00 pm

CAPRICE 3

Studio and Art History

Health/Care, Session II

Chairs: Elizabeth Hawley, University of South Alabama
Caroline Gillaspie, Brooklyn Museum

Liz Hirsch

Otis College of Art and Design
Caretaker State: CETA, Los Angeles Artists, and the
Ethics of Public Care

Melinda Narro

Museum of Fine Arts, Houston
Case Studies: HIV/AIDS and the Body Artistic in Houston,
1988-1993

Stephanie Kang

University of Denver
(In)Hospitable Spaces: A Politics of Care in the Work of
Carolyn Lazard

Allison Grant

University of Alabama
Visualizing Resistance and Community in Post-Roe
Alabama

CAPRICE 2

Graphic Design

Breaking Through the Blank Stare: Inspiring Students to Love Typography

Chair: Ann Ford, Virginia State University

Woody Leslie

SUNY Oswego
Words Are Weird: Approaches to Having More
Typografun

Diane Gibbs

University of South Alabama
Teaching Memorable Typography Lessons Everyday
Through Analogies & Body Language

Dana Ezzell

Meredith College
Creative Process: Strategies to Engage Students'
Typographic Curiosity

Everett Epstein

University of Tennessee
Modularity as A Pedagogical Strategy

MAYFLOWER 2

Art History

Who Do You Think I Am? the Changing Faces of Artistic Identity from the Early Modern to the Contemporary

Chair: Scott Contreras-Koterbay, East Tennessee State University

Stephanie Chadwick

Lamar University
Jean Dubuffet's Self-Portraits and the Style of Artistic Identity

Toni Armstrong

Boston University
"Nothing Suitable for the Present Museum Walls": Florine Stettheimer's Strategic Staging

ROOKWOOD

Interdisciplinary

Approaching Entanglement

Chair: Jena Seiler, University of Kentucky

April Claggett

Savannah College of Art and Design
Of Apartheid and Other Fallacies: Painting
Entanglement

Ruchi Singh

Independent Researcher
Entangled Rituals: Everyday Acts and Nonduality in
Indian Philosophical Thought

Jaimes Mayhew

University of Vermont
If ___ Were Mountains: Queer/Trans Reading and
Becoming Rock

Lynn Bustle

University of Georgia
The Making of a MUSHroom: Mushrooms as Non-Human
Mentors for Social Change and Justice

SALON C

Studio and Art History

Feminist Art Practices and Theories in Contemporary Contexts

Chair: Su Yang, University of North Texas

Saja Yim

University of Georgia
Queering Family Representation Through A Feminist
Critique of Children's Media

Geneva Hutchinson

University of Notre Dame
Resilient Bodies: How Feminist Artists of the 1970s
Empower Us Today

Crystal Brown

West Virginia Wesleyan College
Lilith: How Can the Speculative Science Fiction of
Octavia Butler Impact Our Understanding of Mothering

Jessica Braum

Temple University
Resonant Forms: Kim Lim, Transnational Feminism, and
Embodied Abstraction

ROSEWOOD

Studio and Art History

Art on the Edge: Navigating Controversy in A Changing World

Chair: Lars Jerlach, Southern Maine Community College

Sarah Stolar

Art Academy of Cincinnati
Shocking Stuff: Facilitating Calm and Thoughtful
Conversations on Controversial Art

Tinamarie Ivey

University of Texas Dallas
Fabulist Flesh: Drag Kings Weaponizing Fantasy to
Dismantle Gender Norms

Dominik Izdebski

CUNY City College
The Dull Gaze of the Militiamen: Capturing the Absurdity
of the Orange Alternative's Performance Art

SALON D

Studio and Art History

no other shore: Visible Urgencies in the Landscape

Chairs: Clare van Loenen, Randolph-Macon College /
Sweet Briar College
Raquel Salvatella de Prada, Duke University

Clare van Loenen

Randolph-Macon College / Sweet Briar College
AK to VA—Curating the Environmental on Home Ground

Sara Gevurtz

Auburn University
Using Digital Art to Highlight Human Impact on the
Environment Where I Have Lived

Hadi Asgharpour

University of Texas at Dallas
Whispers in the Forest

SALON E

Art History

Race, Labor, and New Deal Arts Programs in the South

Chairs: John Ott, James Madison University

Jody Patterson, Ohio State University

Earnestine Jenkins

University of Memphis

Intertwined Histories in Black and White: Federal Arts Projects in Memphis During the Great Depression

Mary Ann Calo

Colgate University

Theory Meets Practice: The Racial Politics of Fap
Community Art Centers in the South

SALON G

Interdisciplinary

Borderless Acts: Decolonial Design, Diasporic Identity, and Visual Resistance

Chair: Christopher Olszewski, Savannah College of Art and Design

Gaby Hernandez

University of Arkansas

Collage and decoloniality in design education

Yookyung Choi

Middle Georgia State University

A Disappearing Flag: Byron Kim's Sky Blue Flag

SALON F

Art History

Art Histories of Historically Black Colleges and Universities

Chair: Alicia Gallant, CUNY Graduate Center

Rachel Stephens

The University of Alabama

'I Would Walk Seven Miles to Hear Them Sing Again':
Fisk University's Jubilee Singers and the Artistic Tradition

Sarah Gordon

National Museum of African American History and Culture

The Esthetic of Joy: James Lesesne Wells at Howard University

Hadley Newton

CUNY Graduate Center

Rogue Agent: Ben Enwonwu and His 1950 Exhibition at Howard University

Elizabeth Hamilton

Fort Valley State University

Imagining A Different World: Decolonizing Art History at Fort Valley State University

SALON H.

Studio and Art History

In the Flow: Reimagining Teaching Strategies for Art Studio and Art History

Chairs: Carla Rokes and Beata Niedzialkowska

Jennifer Webb

University of Minnesota Duluth

Betsy Hunt

University of Minnesota Duluth

Program Evolution through Collaborative Pedagogy:
Approaches to Studio Art and Art History

Nancy Miller

Texas A&M University-Corpus Christi

Integrating AI Tools in Multi-Media Campaign

Development: A Case Study in Design Education

Joseph Dreiss

University of Mary Washington

Mental Wellness and the Contemplation of Art in Upper
Level Art History Classes

SALON M

Studio Art

**Frames of Reference: Contemporary Artistic Applications
of Film-Based Still Photography and Motion Pictures**

Chair: Damon Arhos, Maryland Institute College of Art

Will Jacks

Troy University

Exploring Beyond the Negative: The Materiality of
Photography

Elle Hendrickson

Kentucky College of Art + Design

Obscurity and Intimacy: the Haptics of Light Sensitivity

Christopher Cobillas-Ottinger

Saint Mary's College of California

Cinema from A Future We'll Never Know

Chloe Wack

University of Tennessee Knoxville

Traces of Photographs: How Do We Remember with All
These Photos

SALON I

Art History

**Open Session: Nineteenth-Century Art: Art and Visual
Culture in and Around France, Session II**

Chair: Emily Everhart, Art Academy of Cincinnati

Hannah Wier

Washington University in St. Louis

Death and Taxes: La Crinolomanie in Nineteenth-Century
Satirical Prints

Hoyon Mephooke

Washington University in St. Louis

Through the Looking Glass: Photographing and
Circulating the Siamese Body in the Second French
Empire

Meg McCrummen Fowler

University of North Florida

Auguste Rodin at the Intersection of Nationalism,
Memory, and Public Health

Saturday 8:00 to 9:45 am

CAPRICE 3

Interdisciplinary

Memory and Materiality in Contemporary Art, Session I

Chairs: Mazyar Mahan, University of Texas at Dallas; and Maryam Takalou, University of Texas at Dallas

Maryam Takalou

University of Texas at Dallas

The Power of Remembrance and Archives in Contemporary Art

Ashley Kauschinger

Georgia Gwinnett College

Memory Machine: Photography as Archive and Artistic Intervention in Women's Histories

Johanna Guilfoyle

Institute for Doctoral Studies in the Visual Arts

A House Divided Against Itself: Deferral of Feminine Consciousness in Louise Bourgeois' *Femme Maison*

CAPRICE 1

Art History

Printed Matter: American Printmaking After the Material Turn

Chair: Grant Hamming, Virginia Tech

Sheila Goloborotko

University of North Florida

Print as Practice, Process, and Platform

Aleisha E. Barton

Boston University

Everything is Free: Anarchist Printmaking in the Haight-Ashbury District

Grant Hamming

Virginia Tech

Towards a Material History of Currier & Ives

CAPRICE 2

Interdisciplinary

Out of the Archives, Into the Classrooms and Beyond: Strategies for Teaching and Learning with Primary Sources

Chair: Cassidy Meurer, University of Louisville

Carol Street

University of Kentucky

Unpacking the (Archival) Box for Transformative and Transdisciplinary Learning

Amy Malvetano

Thomas More University

Bridging Learning, Archives, and Students Through Historic Psychology Objects, Tools and Archives

Jonathan Judd

University of Louisville

Sarah Melloy

University of Louisville

Classroom – Archive – Gallery: Bringing (Extra-)Ordinary Stories of Queer Resistance to Exhibition in "Not Yet / Always Been: An Archive of Queer Louisville"

Christa Craven

College of Wooster

Marianne Wardle

College of Wooster

Finding the Stories That Were Always There: Feminist and Queer Activism in the Art Museum

MAYFLOWER 1

Graphic Design

Design from the Ground Up: Cultivating Empathy, Equity, and Impact

Chair: Vic Rodriguez Tang, Texas State University

Vic Rodriguez Tang

Texas State University

Challenging Gender Biases in Design: A New Approach to Higher Education

Aubrey Pohl

Mississippi State University

Abstract Methods: The Importance and Excitement of Alternative Media and Methods in Design and Art Education

MAYFLOWER 2

Studio Art

Using Empathy to Cultivate Creativity

Chair: David Gerhard, SC Governor's School for the Arts and Humanities

Rachel Schwaller

Grand View University

Why Are All the Art Students Crying: Strategies for Building Trust and Confidence in the Creative Process

Amy Williams

Northwestern College

Creativity in Intergenerational Community: Inspiration Through Empathy

Mya Osborne

University of Central Florida

The Art of Storytelling in Visual Art: Empathy in Its Most Basic Form

Shuchi Mishra

Kennesaw State University

Fostering Empathy and Building Communities Through Investigative Journalism in Comics

Hamlett Dobbins

University of Memphis

The Importance of Oral Histories in Studio Classes

ROOKWOOD

Art History

The Visual Culture of Birth in America

Chairs: Natalie Phillips, Ball State University; and Cindy Torgesen, Southern Utah University

Gayle L. Goudy

Independent Scholar

The Crowning: A Sculpture of Childbirth that Challenges Purity Culture

Elissa Yukiko Weichbrodt

Covenant College

From Pelvic Models to Pelvic Vessels: Janine Antoni and the Mutual Transformation of Birth

Jessica Rodriguez Colon

Independent Researcher / School of Visual Arts

The Gaze Economy of Pregnancy and Birth of (M)others in U.S. American Film

Natalie Phillips

Ball State University

The Strange and Twisted History of the Cabbage Patch Kids

SALON B

Interdisciplinary

Artists and the Museum in the 21st Century

Chair: Jon Malis, Loyola University Maryland

John Walker

Virginia Commonwealth University

The Modern Museum Doesn't See (U)sers: The User Experience of Art and Its Designed Systems

Farhat Afzal

University of Cincinnati

Museums as A Site of Healing for Indigenous Communities

Jon Malis

Loyola University Maryland

Turning Away from the Crowds: Transitory Space as Aesthetic Inquiry

SALON C

Studio Art

Generative AI's Role in Transforming Creative Practices and Cultural Narratives

Chair: Iyare Oronsaye, North Carolina State University

Ruiqi Zhang

University of Missouri, Digital Storytelling Department
Ideal Home: Generative AI and the Rewriting of Immigrant Narratives

Caleb Weintraub

Indiana University
The Studio as Network: Distributed Creativity in the Age of Generative Systems

Nikhil Ghodke

Auburn University at Montgomery
Algorithmic Forgetting: AI's Role in Respecting Visual Intellectual Property

SALON D

Graphic Design

The Design Mind: Integrating Mental Wellness for a Sustainable Creative Practice

Chair: Erica Holeman, University of North Texas

Helen Sanematsu

Herron School of Art and Design, Indiana University
Do the Things: Designing for Your Brain

Andrea Guevara

University of Arkansas - School of Art
Mindful Symbiotic Ecosystems: Designing for Women in Remote Spaces

Erica Holeman

University of North Texas
Designers Modeling Mental Wellness

SALON E

Art History

Art and Crisis, Session I

Chair: Michael Anthony Fowler, East Tennessee State University

Virginia Poston

University of Southern Indiana
Between a Rock and a Hard Place: The Northern Song Reaction to On-Going Wars and Catastrophic Flooding

Jessica Stephenson

Kennesaw State University
Spectator and Spectacle in Colonial Era Carved Ivories

Indra Lacis

Case Western Reserve University
Born in the Bloodlands / Made in New York City: Rudolf Baranik's *Napalm Elegies* (1964 - 1974)

SALON F

Interdisciplinary

Artivism: A Visual Language of Change

Chair: Heather Dunn, St. John's University, Queensborough Community College, & Borough of Manhattan Community College

Heather Dunn

St. John's University, Queensborough Community College, & Borough of Manhattan Community College
Why Art & Care Can Save Us

Alicia Thompson

Institute for Doctoral Studies in the Visual Arts
Violence, Addiction, Beauty, and Transmutation Through the Works of Nick Cave and Doris Salcedo

Marvin Milian

Institute for Doctoral Studies in the Visual Arts
The Art of the Proletariat and the Role of Autonomy in Today's Political World

SALON G

Undergraduate > Studio Art & Graphic Design

Chairs: Lauren Tate, University of Cincinnati
Xia Zhang, University of Cincinnati

Shalini Prasath

Pennsylvania State University
Centering Tamil Typography: Delving into the History of
Tamil to Contemplate Future Type Design Practices

Irian Christie

Murray State University
What Lies Beyond Batik

Katherine Jeanes

York College of Pennsylvania
Constructing Narratives of National Identity in Olympic
Posters

Maddalena Willis

Utah Valley University
Strata of Being

James Fugett

Kentucky College of Art & Design
Finding a Space in the Art World: Lessons from My
Internship

SALON H

Interdisciplinary

Shaping Identity

Chair: Brad Adams, Berry College

Guy Villa, Jr.

Columbia College Chicago

Sharon Oiga

University of Illinois at Chicago
Hunting and Gathering

Herb Rieth

Pellissippi State Community College
Let Your Freak Flag Fly: Practice and Preaching in a
World Drunk on Fabric

Jessica Mongeon

Arkansas Tech University
The Painting Studio: A Reciprocal Exchange

Zoe Elwood

University of Delaware
The Room in Between: Deconstructing Binaries
in the Everyday

SALON I

Art History

Open Session: The Art, Architecture and Material Culture of Renaissance and Early Modern Europe, Session I

Chair: Joseph Silva, Community College of Rhode Island

William R. Levin

Centre College (Emeritus)
Amending A Touchstone Theory in the Study of
Fourteenth-Century Italian Art

Emily Fenichel

Florida Atlantic University
Gender, Rhetoric, and Beauty in Michelangelo's Night
and Dawn

Joseph Silva

Community College of Rhode Island
Monochrome as Mannerist Conceit in Italian Renaissance
Painting?

SALON M

Art History

**Perspectives, Practices, Politics and Criticisms in
American Modernism (and Postmodernism)**

Chair: Douglas Cushing, The University of Texas at Austin

Leith MacDonald

Brandywine Museum of Art

It Takes a Village: Intergenerational Learning in the
Wyeth Family

Travis Nygard

Ripon College

Ursula Dalinghaus

Ripon College

Jumping Class with Andy Warhol: An Anthropological
Analysis of Value in the Money Art

Kerry Mills

Mary Baldwin University

TO + FROM: A Discussion of Mail Art, Modernism,
Fluxus, Temporality, and Davi Det Hompson's
Coorespondence

Saturday 10:00 to 11:45 am

CAPRICE 1

Graphic Design

Historical Deviations in Graphic Design and Illustration

Chairs: Amanda Horton, University of Central Oklahoma
Catherine Moore, Georgia Gwinnett College

Amanda Horton

University of Central Oklahoma
The Underground Graphics of Kustom Kulture

Samuel Washburn

University of Central Oklahoma
The Capcom Design Team and the Anime Explosion in the United States

Camila Afanador-Llach

Florida Atlantic University
Locating Graphic Design Histories in Colombia

Catherine Moore

Georgia Gwinnett College
DIY Political Yard Signs During the 2024 Presidential Campaign

CAPRICE 2

Art History

We Have Always Been Here: Queer Art History for the Twenty-First Century, Session I

Chair: Toni Armstrong, Boston University

Thomas Price

University of Delaware
No Homo?: The Erotics of Thomas Anshutz's *The Ironworkers' Noontime*

Ashley Cope

University of Maryland
Absurdity in Action: Baroness Elsa and the Dada Performance of Gender

Damon Reed

University of Florida
From Reactionary Politics to Renewed Publicity: The Legacy of Tamara de Lempicka and the European Avant-Garde

CAPRICE 3

Interdisciplinary

Memory and Materiality in Contemporary Art, Session II

Chairs: Mazyar Mahan, University of Texas at Dallas
Maryam Takalou, University of Texas at Dallas

Daniel Graham

Georgetown College

Narrative Threading: Material Impression, Exposure, and Alteration Through Story

Mazyar Mahan

University of Texas at Dallas

In the Wake of Silence: Disorientation, Dream, and Memory in Exile

Haeley Christensen

University of North Carolina at Chapel Hill

Layering Disappearance: Artistic Amalgam as Memory and Futurity

Priyanka Basu

University of Minnesota Morris

Memory and Materiality in Christopher Harris's 2001 Still/Here

MAYFLOWER 2

Studio Art

In Between: How Interdisciplinary Approaches Communicate Liminality

Chair: Madeline McMahan, Bradbury Art Museum, Arkansas State University

Jena Seiler

University of Kentucky

Holding Surface: Negotiating Material, Medium, and the in Between

Tacie Jones

Marshall University

All the Remains

Joe Hedges

Washington State University

The Space Between: Painting/New Media Hybrids

MAYFLOWER 1

Graphic Design

Design in Flux: Expanding Modes of Dissemination

Chairs: Alexandros Skouras, Binghamton University (SUNY); and Christopher Swift, Binghamton University (SUNY)

Ryan Sloane

University of Arkansas

Posters in Flux: Reframing A Global Medium for Civic Action and Digital Reach

Christopher Cote

University of Tennessee, Knoxville

To Make Public: Relational Frameworks in Graphic Design Beyond the White Cube

Mia Cinelli

The University of Kentucky

Gallery Ready: #Callfordesign?

ROOKWOOD

Studio and Art History

Groove Is in the Art: DIY Art and Music of the '80s and '90s

Chairs: Louly Peacock, Independent
Simeon Hickman, Porcupine Productions

Jason Swift

University of West Georgia

Straight and Alert: A Small Town Straight Edge Punk

Alan Skalaski

Independent

From Opening Up to Opening Up, the 80s to Post-Covid in China

Louly Peacock

Independent Scholar

Simeon Hickman

Porcupine Productions

Riot Grrls Rock

Mary Mazurek

University of Lethbridge

A Noisy, Modern Day Cabinet of Curiosity: The Museum of Post Punk and Industrial Music

ROSEWOOD

Studio and Art History

Art as Compass: Engaging the Great Turning

Chair: Wendy Deschene, Auburn University

Kathryn Shields

Guilford College

What Can Art Do?: An Ecology for Art

Nichola Kinch

Tyler School of Art and Architecture, Temple University

World Building, Ritual Return, and the Mother Mold Saga

Roxana Perez-Mendez

University of North Carolina at Chapel Hill

Pilgrimage as Social Naturopathy: Navigating Ecological and Social Crises Through Artistic Practice

Hollis Hammonds

Texas A&M University

Tending the Future: Immersion and Imagination

Jeff Schmuki

Georgia Southern University

Plantbot Genetics: Art, Activism, and Ecological Awareness

SALON C

Studio and Art History

OuAIPO: the Legacy of OuLiPo in the Age of Artificial Intelligence

Chair: Loraine Wible, Art Academy of Cincinnati

Anna Christine Sands

Art Academy of Cincinnati

Technology Creating Its Own Resistance: How Digital Artists Misuse Daily Technologies

Joshua Yates

Georgia Southern University

Mysterious Purple House

James Gladman

SCAD

Between Romantic Vision and Digital
Détournement: Generative AI as Critical Artistic Practice

Lorraine Wible

Art Academy of Cincinnati

Grids Are Hard for AI

SALON B

Studio and Art History

Art, Craft, Gender, and Race in the Age of 'Tradwives'

Chair: Antje Gamble, Murray State University; and Danielle Mužina, reframe52

Casey Wolhar

Delaware Technical Community College

Technology and Craft, Fight Back

Colleen Merrill

Bluegrass Community & Technical College

Montessori Moms, Tradwives, and Me: Fiber & Textiles as Signifiers of Identity

Claudia Wilburn

Brenau University

A Dance with Death: Stitching Through the Macabre

Sarah Odens

Auburn University

Gateway Bonnets: Painting the Echoes of Nineteenth-Century Ideals in Contemporary New Domesticity

SALON D

Art History

Performance of the Archive

Chairs: Antoinette Roberts, Baltimore Museum of Art
Charlotte Gallet, Baltimore Museum of Art

Aaron Katzeman

The Ohio State University

Sowing an Archive: Indigenous and Anti-colonial Agricultural Practices at Dar Jacir

Julia Alexander

The University of Texas at Austin

Ana Mendieta's Control: Re-Telling the Story Through Archival Traces

SALON E

Art History

Art and Crisis, Session II

Chair: Indra Lacis, Case Western Reserve University

Jillian Leppek

Washington University, St. Louis

The Coldest War: Arctic Policy and Environmental Nationalism in Joyce Wieland's *True Patriot Love* (1971)

Justin Wolff

University of Maine

Wrecks: Art, Excess & Catastrophe

Mysoon Rizk

The University of Toledo

Still Breathing: Wojnarowicz's Resilience in Times of Crisis

Karen Greenwalt

Oklahoma State University

Framing the Islamic in Contemporary Socio-Political Discourse

SALON G

Undergraduate > Art History & Museum Studies, Session I

Chair: Amy Frederick, Centre College

Lucy Owen

Centre College

Manet to Cézanne: the Transition of the Female Nude in 19th Century France

Giovanni Mason-Brookes

Central Connecticut State University

Defining Masculinity: The Chaste Devotionalism of St. Aloysius Gonzaga and St. Stanislaus Kostka

Brenda Marcial

The University of Alabama in Huntsville

Salvator Rosa's Scenes of Witchcraft Tondi: Updating Northern European Images of the Dark Arts for Baroque Florence

Grace Anderson

Covenant College

Carrying Culture: The Preservation and Resilience of Dakhóta History in the Beadwork of Nellie Two Bear Gates

SALON F

Art History

Women Supporting Women

Chair: Leanne Zalewski, Central Connecticut State University

Kelsey Frady Malone

Berea College

Closely Allied: Collaboration, Kinship, and the Red Rose Girls

Lisa N. Peters

Independent Scholar

The Power in Solidarity: The Early Years of the Woman's Art Club (New York)

Eva Zak

Adelphi University

Collective Voices: Championing Women's Labor in Early Soviet Cinema

Elizabeth Brown

Duke University

Women Supporting Women: Margaret Burroughs and the South Side Community Art Center

SALON H

Studio and Art History

Anthropomorphisms

Chair: Beauvais Lyons, University of Tennessee

Jessica Teckemeyer

Oklahoma State University

Confronting Crisis Through Anthropomorphisms

Karl Erickson

Rhodes College

We're All Puppets

Jacqueline Viola Moulton

Institute for Doctoral Studies in the Visual Arts

The Ocean Writes in Mourning: Anthropomorphism as Ethical-Aesthetic Reworking

SALON I

Art History

Open Session: The Art, Architecture and Material Culture of Renaissance and Early Modern Europe, Session II

Chair: Joseph Silva, Community College of Rhode Island

Meredith Vigan-Wilbur

University of South Florida

Realms of the Senses: The Besloten Hofjes and Women's Cultivation of Ideal Spiritual Identity Through Sensorial Environments

Erin Yother

University of Alabama

Gold, the Global Dutch, and Hendrik Heerschop's *The African King Caspar*

Katherine Baker

Arkansas State University

Bedazzled: Estate Inventories and Glittering Goods in Turn of the 16th-Century Paris

SALON M

Art History

After the Monuments Fell: New Narratives on the Public Landscape in the United States

Chair: Evie Terrono, Randolph-Macon College

Erika Doss

University of Texas at Dallas

Afterlives: Disgraced Monuments in America

Sarah Salisbury

University of California, Riverside

Monumental Meetings: Enacting Indigenous Monumentality at the Four Corners

David Ehrenpreis

James Madison University

Replacing Columbus

Phoebe Wolfskill

Indiana University

Joyce J. Scott's Disappearing Memorial to Harriet Tubman

Ashley Busby

Nicholls State University

Coming Full Circle: Harmony Circle, New Orleans

Saturday 1:15 to 3:00 pm

CAPRICE 1

Other

Surviving: Survival Skills of Coordinators, Chairs and Leaders in Art

Chair: Jason Swift, University of West Georgia

Rich Gere

University of Alabama at Birmingham
Take Everything Seriously, Except Yourself

Amy Johnson

Appalachian State University
Humor, Horses, Hounds, Elephants and the Stupid Tree:
Survival Skills for Academic Leadership

Jeremy Culler

University of South Carolina Aiken
Survival of the Resilient

Charles Clary

Coastal Carolina University
Oh No What Have I Done!!!!

CAPRICE 2

Art History

We Have Always Been Here: Queer Art History for the Twenty-First Century, Session II

Chair: Toni Armstrong, Boston University

Emily Stokes

University of Birmingham
Queer Image Makers and Keepers: Collaboration,
Affect, and Archivisation in the Stasi Records Archive

Jennifer Sichel

University of Louisville
Facing the Unbearable: Queer Negativity in the
Nineties

Emily Elizabeth Goodman

Transylvania University

Kerri Hauman

Transylvania University
Framing Kentucky's Queer Art History: Writing the
Faulkner Morgan Archive Into Wikipedia

CAPRICE 3

Studio Art

Modeling Collaborative Practice

Chairs: Johanna Norry, Kennesaw State University
Amanda Britton, Coastal Carolina University

Allen Peterson

Kennesaw State University
Opening the Process: Practicing Collaboration and
Inclusion in Public Art and Performance Art

Johanna Norry

Kennesaw State University
Common Thread

Amanda Britton

Coastal Carolina University
Intersection: Convergence of Community + Memory

MAYFLOWER 1

Studio and Art History

Fantasy's Spell: The Art of Enchantment 1980-Present

Chair: Jonathan Wallis, Moore College of Art & Design

Willow Gritzmaker

Toledo Museum of Art
On the Fringes of Settled Lands: Reading Indigenous
Elves into Contemporary Fantasy

Lindsay Heffernan

Independent Scholar
The Fan-Driven Revolution: Amateur Artists, Fantasy, and
the Online Creative Landscape

Samuel Bazdresch

University of Missouri Columbia
Hellboy: A Critical Analysis on the Amalgamation of
Monsters and Heroes

Kayla Lehman

Georgia Southern University
Children's Animated Television and Queer Adult
Multi-Fandom

MAYFLOWER 2

Other

Wayward Pedagogies: Embodied Teaching & Radicality as New Academic Transgression

Chairs: June T Sanders, Washington State University
Jacob Riddle, Washington State University

Swan Ferraro

University of Wisconsin Madison
Alternative Somatic Bodywork

Adrienne Economos-Miller

University of Wisconsin-Milwaukee
Collective Labor // Shared Becoming

Stephen Nachtigall

California State Polytechnic University, Humboldt
Speculative Design as Embodied Pedagogy

Kelsey Sucena

Alfred University
Transistors: on Radical Energies and the Classroom as Collective

ROSEWOOD

Art History

Tidal Flux - the Representation of Menstrual Periods in Art

Chair: Shen Qu, Arizona State University

Anna Farber

Case Western Reserve University
Issues of Blood: Profuse Menstruation in Medieval Art

Katherine Hauser

Skidmore College
On (Not) Seeing Red: Balthus, Menstruation, and the Limits of Vision

Abagail Frazier

The University of Central Florida
Unapologetic Threads

Sally Brown

West Virginia University
Rite of Red: Emerging Artists Reclaiming Menstruation in Feminist Art

SALON B

Studio and Art History

From Far Afield: Benefits from Beyond

Chair: Emily Bivens, University of Tennessee

Heather Coker Hawkins

University of Tennessee, Knoxville
Learning to Love the Generative Void and Loosen My Death Grip on Perfectionism

Stella Arbeláez

University of Central Florida (UCF)
Creating and Supporting Communities That Prioritize Nature by Documenting the Healing of Trauma

David Charles Chioffi

School of Art in the J. William Fulbright College of Arts and Sciences at the University of Arkansas, Fayetteville

Cynthia Nourse Thompson

Bernard A. Zuckerman Museum of Art, Kennesaw State University
Swoon: from Beauty to Catastrophe

Emily Bivens

University of Tennessee
Just Beyond and Just Behind

ROOKWOOD

Graphic Design

Designing Through Change: Systems Thinking in Graphic Design Education

Chair: Lilian Crum, Lawrence Technological University

Taylor Shipton

Pennsylvania State University
Beyond the Brief: Teaching Systems Thinking Through Client-Based Design Pedagogy

Charles Armstrong

University of Southern Indiana
Showing Beginning Designers That They Can Do More Than Just Make a Logo

Jarrett Fuller

North Carolina State University
Visualizing Complex Systems: A Pedagogical Approach Through Industry-Academic Partnerships

SALON C

Interdisciplinary

Let Us Pee and Leave Us Be: About Art and Performance Against Trans and Queer Erasure in Red States

Chairs: Gilberto Corona, Texas Tech University
James Budd Dees, Texas Tech University

Cassandra Urbenz

University of Florida
Colloid Off the Coast: Floridian Adaptation

Hannah March Sanders

Southeast Missouri State University
Spilling the Tea: Gossip as Legitimate Language

Brooke Hull

Pennsylvania State University
Making Visible the Invisible: Using Emotionally Layered Design to Visualize Queer Identity and Spacial Interactions in Ongoing Political Flux

James Budd Dees

Texas Tech University
Dressing Up Nude: The Ecstasy of Leigh Bowery and Nudity in Drag

SALON D

Graphic Design

Designing in Flux: The Positive and Negative Impacts of Hyflex Delivery in Undergraduate Design/Studio Art Education

Chair: Danilo Bojic, Winona State University

Ladan Bahmani

Illinois State University
Building a Co-Teaching Framework for Experiments in Interactivity

Thomas Maiorana

University of California, Davis
Drawing Systems: Design Pedagogy Without CMD-Z

Sebastian Giraldo

Youngstown State University
A Tapestry of Ideas: Leveraging Multicultural Perspectives in Design

René Zimny

Samford University
Adapting A Foundations Course to Broad Student Needs

Danilo Bojic

Winona State University
Portfolios in Motion: Navigating Hyflex Realities in A Senior-Level Design Capstone

SALON E

Interdisciplinary

Creative Currents: Case Studies and Historical Contexts of Places and Placemaking

Chair: Jennifer Webb, University of Minnesota Duluth
Jennifer Brady, University of Minnesota Duluth

Jennifer Brady

University of Minnesota Duluth
From Practicing to Theorizing Placemaking in Spain Today

Pamela Stewart

Eastern Michigan University
"Behold, O Milanese": Sacred Placemaking and Civic Pride at the Canonization of Carlo Borromeo

Colleen Foran

Boston University
Going and Coming: The Rise (and Fall?) of Chale Wote Street Art Festival in Ga Mashie, Accra, Ghana

Jenny Ustick

School of Art, DAAP, University of Cincinnati
Changing Our Relationship to Public Art and Permanence

SALON F

Studio Art

Teaching 3D: Challenges, Best Practices, and Curriculum Design in an Ever-Evolving Landscape

Chair: Richard Thompson, New Jersey Institute of Technology

Edward Triplett

Duke University

Raquel Salvatella de Prada

Duke University
Beyond How: Teaching the Why, What, and Which of 3D Graphics in a Multiple-Field Art Department

Richard Thompson

New Jersey Institute of Technology
Structured Flexibility: Leveraging Creative Constraints for Effective 3d Design Education

Hye Young Kim

Winston-Salem State University

Seeung Oh

South Carolina State University
Bridging Virtual and Physical Spaces: Exploring the Possibilities and Limitations of 3d Modeling and 3d Printing

Janna Gregonis

Kutztown University
3D Prototyping for Game Development and Animated Arts Majors

SALON G

Undergraduate > Art History & Museum Studies, Session II

Chair: Amy Frederick, Centre College

Hailey Myers

Covenant College

Experiencing Mary Weatherford's Gloria

Kaylee Marcil

University of Texas at Tyler

Brownjohn's Peace Puzzle

Anna Mages

Covenant College

Piracy and the Pandemic: Contemporary Art that Empowers Women of the Asian Diaspora

Leyna Lehenbauer

University of Kentucky

Tangible Memories: Ishiuchi Miyako's Methods for Documenting Objects

SALON H

Studio Art

Potluck

Chairs: Thomas Sturgill, Belmont University

Rocky Horton, Lipscomb University

Dayna Thacker

Independent

Cooking & Clay: Lessons in Collaboration, Culture, and the Art of the Communal Table

Armon Means

Belmont University

Food: Formality, Functionality, and Fried Chicken

Kurt Gohde

Transylvania University

Raining Meat in Olympia Springs

SALON I

Art History

Creating A Community for SoTL in Art History: Current and Future Directions

Chairs: Sarah Archino, Furman University
Rose Trentinella, The University of Tampa
Laetitia La Follette, UMass Amherst

Laetitia La Follette

UMass Amherst

One AH SoTL Journey and Its Next Steps

Heather Horton

CUNY - Queens College

Beyond the Anecdote: Learning Objectives and SoTL

Joseph Larnerd

Drexel University

Design History Pedagogy: Home Edition

Rose Trentinella

The University of Tampa

Who's Afraid of Statistical Analyses? "Decoding" as an Entry Point for Humanistic SoTL Inquiry

Karen Shelby

Baruch College, City University of New York

Virginia Spivey

Independent Scholar

Contributions and Impact of SoTL-AH

SALON M

Fluxing Through Realities

Chair: Nicole Condon-Shih, Cleveland Institute of Art

Meredith Starr

SUNY Suffolk County Community College

Just Passing Through

Bei Hu

Washington University in Saint Louis

Designing Real-Time Social Space in Virtual Reality

Megan Young

Indiana University

"With What?": XR and the Collective Archive

Dominik Lengyel

BTU University

Catherine Toulouse

Independent Artist

VR to Push the Boundaries of Spatial Design - Added Value for Teaching and Communicating Creative Processes to the Public

Saturday 3:15 to 5:00 pm

CAPRICE 1

Interdisciplinary

Pro Tools: Technology as Process, Play, and Politic

Chairs: Matthew Flores, Coastal Carolina University

Lauren O'Conner-Korb, SMFA at Tufts

Chelsea Thompto

Virginia Tech

Pointing the Tool: Challenging Technology by
Changing Its Subjects and Ends

Kaleena Stasiak

University of Mississippi

Science and the Supernatural: Weather Prediction
Tools as A Method of Fortune-Telling

Lauren O'Connor-Korb

Tufts

"The Tools Lack Something in Sophistication": Tool as
Artistic Process

Matthew Flores

Coastal Carolina University

Luddites and Hackers: Technological Resistance in
Graphic Design

CAPRICE 2

Interdisciplinary

Beyond Boundaries: Exploring Interdisciplinary Teaching

Chair: Bridget Kirkland, University of South Carolina Upstate

Britta Urness

Eastern New Mexico University

Poetry to Painting and Back Again: An Exchange Among
Art and English Students

Nancy Richey

Western Kentucky University

Joseph Shankweiler

Western Kentucky University

A Bird in the Hand: Creating Tangible Connections to
Historical Events

Laura Battaglia

Virginia Commonwealth University

Sewanee Praises: A Transformative Cross-University
Memorial Project

Bridget Kirkland

University of South Carolina Upstate

Colby King

University of South Carolina Upstate

Mo Kessler

University of South Carolina Upstate

Threading Spartanburg: Community Engagement
Projects in a Pilot Digital Photography and Urban
Sociology Cluster Course

SALON C

Studio Art

The Post-AI Analog

Chair: Lesley Duffield, Virginia Tech

Wenxin Zhao

Grand Valley State University

The Visualized Human Narrative: An Emotional Approach to Data Visualization

Jen Pepper

Salisbury University

Unlearning Perfection Through Analog Journaling

Jennifer Kowalski

Lehigh University

Exploring Past, Present, and Future Through Cross Stitch

Morgan Hardigree

Independent Artist

The Memories of Objects: Trans Resilience Through

Surreality and Collecting

SALON F

Studio Art

Fiber Effect: Trans-Material Practices and Their**Translation in the Classroom**

Chairs: Cat Mailloux, Cedarville University

Britny Wainwright, The Ohio State University

Cat Mailloux

Cedarville University

Soft Architecture: Fabric as Structure, Map, and Mark

Katie Simmons

Colorado State University

Innately Connected: The Transdisciplinary Nature of Fibers and Their Ability to Blur Lines and Bridge Gaps

Leah Frankel

Hartwick College

Messaging Through Textiles for A Changing World

Sam van Strien

Indiana University

Textile as Image: Weaving, Drawing, and the Language of Pattern

SALON E

Studio and Art History

From Propaganda to Activism: Politics in Modern and Contemporary Art

Chair: Sophia Maxine Farmer, University of Kentucky

Sophia Maxine Farmer

University of Kentucky

Aesthetics and Exhibition Strategies of Fascist Italy During the 1930s

End**Stanley Bermudez**

Institute for Doctoral Studies in Visual Arts

Subversive Secrets of Dissent: All the Conspirators

Conspiring in Secret and Secretly Germinating

Kate Kretz

Montgomery College

Successes & Failures of Political Art in the Digital Age

Things Around Town

21c Museum Hotel

Cincinnati:

Infusing the extraordinary into daily life, radical access to contemporary art is our modus operandi. Open round the clock and free of charge, our dynamic and thought-provoking curated exhibitions reflect the global nature of art today.

21c Museum Hotel Cincinnati
609 Walnut Street
Cincinnati, OH 45202
513.578.6600
21cmuseumhotels.com/cincinnati

American Sign Museum:

The American Sign Museum promotes sign preservation and restoration by displaying nearly 100 years of signage. We preserve and protect American history and pay homage to the artistry and craftsmanship of days gone by. The collection explores an often overlooked part of our culture that hides in plain sight as part of our daily lives.

American Sign Museum
1330 Monmouth Avenue
Cincinnati, OH 45225
513.541.6366
www.americansignmuseum.org

ArtWorks:

ArtWorks is an award-winning Greater Cincinnati nonprofit that creates community-based public art providing career opportunities for artists of all ages. Over the past 29 years, this collaborative approach has created a citywide gallery with more than 14,000 public and private art projects, including more than 300 permanent outdoor murals.

Artworks office
2429 Gilbert Avenue
Cincinnati, OH 45206
513.333.0388
www.artworkscincinnati.org

Cincinnati Art Museum:

Located in scenic Eden Park, the Cincinnati Art Museum features a diverse, encyclopedic art collection of more than 73,000 works spanning 6,000 years. In addition to displaying its own broad collection, the museum also hosts several national and international traveling exhibitions each year.

Cincinnati Art Museum
953 Eden Park Drive
Cincinnati, OH 45202
513.721.ARTS
www.cincinnatiaartmuseum.org

Cincinnati Museum Center at Union Terminal:

Cincinnati Museum Center (CMC) is a one-of-a-kind, multi-museum complex housed in Union Terminal, a historic Art Deco train station and National Historic Landmark. CMC's major offerings at Union Terminal include the Cincinnati History Museum, the Cincinnati History Library and Archives, The Children's Museum, the Museum of Natural History & Science and the Robert D. Lindner Family OMNIMAX® Theater.

Cincinnati Museum Center at Union Terminal

1301 Western Ave
Cincinnati, OH 45203
(513) 287-7000
www.cincymuseum.org

Cincinnati Observatory:

The mission of the Cincinnati Observatory is to maintain the integrity and heritage of an historic 19th century observatory and to educate, engage, and inspire our community about astronomy and science.

Cincinnati Observatory
3489 Observatory Place
Cincinnati, OH 45208
www.cincinnatiobservatory.org/

Cincinnati Zoo & Botanical Gardens:

The Cincinnati Zoo & Botanical Garden is one of the oldest and best zoos in the nation. It is also a world-renowned leader in the areas of endangered species reproduction, groundbreaking education collaboratives, and green practices.

Cincinnati Zoo & Botanical Gardens
3400 Vine Street
Cincinnati, OH 45220
513.281.4700
cincinnatizoo.org

Contemporary Arts Center:

CAC offers experiences with local and global art and artists and encourages one's creative potential. Embedded in the fabric of our community, and committed to lifelong learning, CAC serves as a space where people can reflect, create, collaborate, and connect.

Contemporary Arts Center
44 E. 6th Street,
Cincinnati, OH 45202
513.345.8400
www.contemporaryartscenter.org

National Underground Railroad Freedom Center:

Our physical location in downtown Cincinnati is just a few steps from the banks of the Ohio River, the great natural barrier that separated the slave states of the South from the free states of the North. Since opening in 2004, we have filled a substantial void in our nation's cultural heritage. Rooted in the stories of the Underground Railroad, we illuminate the true meaning of inclusive freedom by presenting permanent and special exhibits that inspire, public programming that provoke dialogue and action, and educational resources that equip modern abolitionists.

National Underground Railroad Freedom Center
50 East Freedom Way Cincinnati,
OH 45202 513.333.7500
freedomcenter.org

Taft Museum of Art:

The Taft Museum of Art offers a unique, multi-sensory experience that immerses audiences in spaces to learn, create, and connect—within and beyond its walls. Visitors can enjoy the collection, exhibitions, events, and programming for all ages, a beautiful garden, the Museum Shop, the Taft Café—and so much more.

Taft Museum of Art
316 Pike Street
Cincinnati, OH
513.241.0343
www.taftmuseum.org

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