



INTERWOVEN



WINSTON-SALEM, NC



2026 DIGITAL PROGRAM

Winston-Salem Marriott Hotel
& Benton Convention Center

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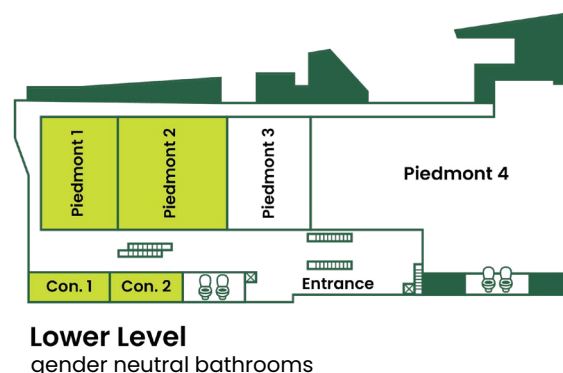
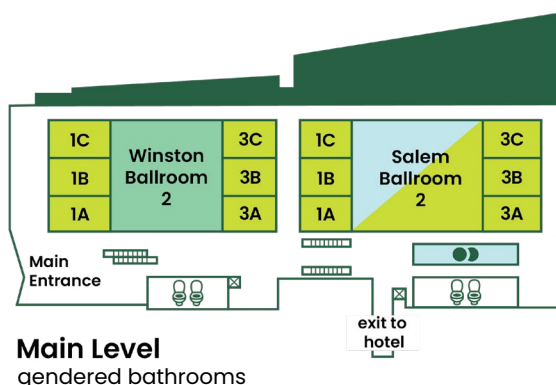
Conference at a Glance

Overview

	Wednesday	Thursday	Friday	Saturday
Conference Registration	5pm–8pm Registration Desk Open	7am–5pm Registration Desk Open	7am–5pm Registration Desk Open	7am–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
Day Events and Exhibition Hours	11am–2pm Executive Committee Meeting 3pm–6pm Board of Director's Meeting	Noon–1pm Interest Meeting for Future SECAC Leaders, <i>pre-registration is required</i> 1:30pm–5:30pm Screen Printing Workshop with Bill Fick, UNC–SA, shuttle provided, <i>pre-purchase ticket \$75</i>	8–9:45am EDI Committee meeting, <i>Winston 3c</i> Noon–1pm Awards Luncheon <i>Salem 2, pre-purchase ticket \$25</i> 5:15pm–7:15pm Annual Juried Exhibition Reception and Student Exhibition, <i>Elbertson Fine Arts Center at Salem College</i> 7:30pm–8:30pm SECAC 2026 Keynote Address: Sonya Clark, <i>Hanes Auditorium</i> <i>Shuttle to and from Salem College from 5–9pm</i>	7am–8:15am Members' Meeting Breakfast <i>Salem 2</i> 1:15pm–3:15pm Excursion to Winston-Salem State University, shuttle provided, <i>pre-purchase ticket \$25</i>
Evening Events	6pm–7pm New Members Meet-Up, <i>Hotel Bar</i> 7pm–9pm Welcome/Opening Reception, <i>Salem 2</i>	5:15pm–8:30pm Night at the Museums, shuttle loop tour		

Floor Maps

-  Stairs
-  Elevators
-  Registration
-  Toilets
-  Sessions
-  Events
-  Bookfair & coffee



Letter from the SECAC President



Carly Phinizy
SECAC President

Dear SECAC Community,

I'm delighted to welcome everyone to our 82nd annual conference in Winston-Salem. This year marks an important moment of transition for SECAC as the incredible Tracy Stronestreet completes her fourth and final year as SECAC's Academic Conference Director. Tracy's tireless leadership and vision have ensured that the annual conference has flourished, grown, and served SECAC members in innumerable positive ways. Thank you, Tracy!

The Interwoven theme developed by the 2026 Steering Committee pays homage to Winston-Salem's history as well as the ever-growing tapestry of tradition and innovation that forms SECAC's history. As Tracy concludes her final year as Academic Conference Director for SECAC, we welcome Betsy Hawley as our next ACD. Like Tracy (and many of us), Betsy's relationship with SECAC began as a student member. SECAC is unique among professional organizations

in the way it welcomes and nurtures members through all stages of professional life. SECAC fosters a unique kind of interconnectedness that brings us together around a shared purpose and mission: passion for art and design; love of teaching; dedication to research and creativity; and belief in the power of life-long learning.

This year also marks my final year as President of SECAC. It has been the honor of a lifetime to serve in this role and lead the organization during a time of such dynamic change. I have been profoundly inspired by the tremendous work of SECAC's Board and our indispensable Administrator Becky Parker; their dedication has ensured that SECAC is a thriving and growing organization. It's with deep respect and happiness that I hand over the reins to President-Elect Al Denyer. I am so excited to see all the ways in which SECAC continues to thrive under her leadership.

Please join me in thanking our 2026 Steering Committee members, our institutional partners and supporters, our SECAC Board of Directors, Tracy Stonestreet, and Becky Parker. This amazing team makes it all happen, and, for that, I am forever grateful!

Carly Phinizy
SECAC President

Letter from the Academic Director



Tracy Stonestreet
Academic Conference Director

Dear Members,

This is my final letter to you as Academic Conference Director. Over the past four years, I have had the privilege of helping bring together a community that is curious, creative, and supportive. This conference has always been one of my favorite professional events, as it gives people across our industry the opportunity to exchange ideas, discover new work, reconnect with colleagues, and welcome new voices into the conversation. As my term ends, I look forward to remaining an active part of the SECAC community and experiencing future conferences from a new perspective.

As a North Carolinian for most of my childhood, I am proud to share the art, culture, and energy of this region with you. This year's program celebrates connections between history, innovation, craft, and design. I invite you to enjoy many of the 180 sessions, the inaugural SECAC Poster Session, an outstanding Annual Juried Exhibition, a citywide

Night at the Museums, and a keynote address by acclaimed artist Sonya Clark. Together, these events reflect the intellectual energy and creative excellence that make SECAC such a rewarding experience.

This conference was made possible by the tireless work of the 2026 Conference Steering Committee, whose work began in the summer of 2025 to create events that reflect and celebrate the region's art: Alex Brown, NCMA West; Augustus Wendell, Duke University; Dan Hale, UNCG; Derek Toomes, UNCG; Emily Baker, Reynolda; Emily Gerhold, High Point University; Erin Kye, Sawtooth Arts Center; Ewa Matyczuk, UNCW, SECAC Board; Joelle Dietrick, Davidson College; Katherine Gregory, Wake Forest University; Kathryn Shields, Guilford College; Lisandra Estevez, Winston-Salem State University; Maria Robinson, Salem College; Molly Kaderka, Wake Forest University; Teresa Cervantes, UNC School of the Arts; and Will Taylor, UNC School of the Arts. This year's visionary design work, including this program and the new SECAC conference logo, is by board member and graphic designer Brooke Hull.

I am personally thankful for the enduring work of Becky Parker, Carly Phinizy, and Al Denyer, SECAC's administrator, president, and vice president, respectively. Their work behind the scenes has been invaluable to the success of every conference during my tenure. Finally, I am delighted to welcome Betsy Hawley as SECAC's incoming Academic Conference Director. I know the conference program will continue to flourish under her leadership, and I look forward to supporting SECAC in its next chapter.

Warmly,
Tracy Stonestreet

GETTING AROUND

Mobile App Info

eVentsLite App

Our conference app offers easy access to the schedule, speaker profiles, and other conference information to attendees.

Please note that your name and information will not be available on the app until after you register for the conference.

Follow the link or QR code below to download the eVentsLite App. If you have used this app for our previous conference, it is recommended you download the current version for all updated material.

Once you have the app on your phone, follow these steps to gain access to the SECAC 2026 Conference:

- Enter SECACWS2026 for the event code.
- Username: Your registered email address (the email address you used for SECAC Conference registration)
- Temp password: SECACWS2026
- Once logged in with the temporary password, you will be prompted to update the password to one of your choosing.

Please Tag Us!

#SECAC2026

#SECACInterwoven

#SECACTwinCity

Download the Conference App!



Apple – App Store



**Android – Google
Play Store**

Transportation

Arriving by Air:

The airport for Winston-Salem is the Pyramid Triad International Airport (GSO). Located in Greensboro, NC, approximately 27 miles to our conference hotel in downtown Winston-Salem, NC.

The hotel does not provide a shuttle from the airport. The Winston-Salem Marriott is 25 - 40 minutes away by Uber or taxi, depending on the time of day. **Please note that fares can vary by 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 Car:

For those who are driving to the conference hotel, you have several options on parking. Valet parking is available for \$33 per day. Self-parking options are located nearby in adjacent city parking decks connected via skywalks, such as the Cherry-Marshall deck (located next to Embassy Suites) and 6th/Cherry deck (skywalk connection to Benton Convention Center), with varying hourly and daily rates.

SECAC does not have parking passes or discounted parking for SECAC conference attendees.

What to Bring:

Each session needs at least one member to bring a laptop with an adaptor to an HDMI cord.

While there is no formal dress code (attire ranges from casual to business), the breakout rooms can be cool: we encourage you to bring a sweater or jacket.

If this is your first time attending a SECAC Conference, we encourage you to read through our FAQ section of the website here: <https://secacart.org/page/FAQ>

As part of being environmentally responsible, we encourage returning SECAC participants to bring your tote bag from a previous year – we will have a team of screen printers on site to customize your bag for this year's conference.

Reminder for Presenters:

Each session will take place in a room outfitted with a podium, laptop connectivity, a projector, and a screen. Participants must provide their own laptops, USB and power cables, and adaptors. Each podium will have an HDMI cable: please be sure to bring the correct adaptor for your specific laptop. SECAC will not be able to provide adaptors for laptops (Mac or PC). Wi-Fi is not guaranteed in the conference meeting area.

Things Around Town

Activity on the Green

Interactive public art park featuring murals, sculptures, and creative outdoor installations.

630 N. Liberty Street,
Winston-Salem, NC 27101
Daily, approximately 8:00 a.m.–11:00 p.m.

Arts District of Winston-Salem

Walkable creative district featuring galleries, studios, public art, shops, and monthly gallery events.

Trade and Liberty Streets between Fifth and Seventh Streets, Winston-Salem, NC 27101
Open year-round; individual galleries vary.

Notable Arts District Galleries & Art Spaces:

- Artworks Gallery
- Delurk Gallery
- D.O.S.E. Artist Collective
- North Trade Street Arts Center
- Piedmont Craftsmen Gallery
- Red Dog Gallery
- Visual Index

Delta Arts Center

African American arts center presenting exhibitions, cultural programs, and community engagement initiatives.

2611 New Walkertown Road,
Winston-Salem, NC 27101
Tuesday 2:00–5:00 p.m.;
Wednesday–Thursday 3:00–6:00 p.m.;
Friday 2:00–5:00 p.m.

North Carolina Museum of Art Winston-Salem Downtown (NCMA-WS)

Downtown contemporary art venue featuring exhibitions, artist collaborations, and public programs.

400 W. 4th Street, Suite 130,
Winston-Salem, NC 27101
Wednesday 1:00–5:00 p.m.
Thursday 1:00–8:00 p.m.
Friday 1:00–5:00 p.m.
Saturday 11:00 a.m.–5:00 p.m.
Sunday 1:00–5:00 p.m.

North Trade Street Arts Center

Multi-organization arts hub housing galleries, artist studios, and exhibition spaces.

604 N. Trade Street,
Winston-Salem, NC 27101
Hours vary by tenant and gallery.

Old Salem Museums & Gardens

Living history museum interpreting Moravian, African American, and Indigenous cultural heritage.

900 Old Salem Road,
Winston-Salem, NC 27101
Wednesday–Saturday, 10:00 a.m.–4:00 p.m.
Ticket required; pricing varies by package.

Things Around Town

Piedmont Craftsmen Gallery

Fine craft gallery showcasing exceptional contemporary works by Southeastern artists.

601 N. Trade Street,
Winston-Salem, NC 27101
Tuesday–Saturday, 11:00 a.m.–4:00 p.m.

Reynolda House Museum of American Art

Historic estate presenting exceptional American art within a nationally significant home.

2250 Reynolda Road,
Winston-Salem, NC 27106
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;
Sunday, 1:30–4:30 p.m.
\$18 adults; free for children, students, and other qualifying groups.

Sawtooth School for Visual Art

Community arts center offering exhibitions, workshops, and hands-on studio experiences.

251 N. Spruce Street,
Winston-Salem, NC 27101
Open during regular business hours;
gallery hours vary.

Wake Forest University Galleries (Charlotte & Philip Hanes Art Gallery)

University gallery presenting contemporary and historical exhibitions supporting education and research.

Scales Fine Arts Center, 1834 Wake Forest Road, Winston-Salem, NC 27109
Tuesday, Wednesday, and Friday 10:00 a.m.–4:00 p.m.
Thursday 10:00 a.m.–7:00 p.m.
Saturday–Sunday noon–4:00 p.m.

Winston-Salem State University Diggs Gallery

Leading gallery dedicated to African, African American, and Diaspora arts.

601 S. Martin Luther King Jr. Drive,
Winston-Salem, NC 27110
Tuesday–Saturday, 11:00 a.m.–5:00 p.m.

KEYNOTE AND ARTISTS

Keynote Speaker

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Sonya Clark

Sonya Clark is the Winifred Arms Professor of Arts at Amherst College in Massachusetts. Previously she chaired the Craft/Material Studies Department at Virginia Commonwealth University for 12 years. A graduate of Amherst College, Cranbrook Academy of Art, and the School of the Art Institute of Chicago, she holds four honorary doctorates. In addition to being a Guggenheim Fellow, she has received awards from United States Artists, Pollock-Krasner, Trellis Foundation, Art Prize, Anonymous Was a Woman. She has been granted residencies and fellowships at the Smithsonian, Civitella Ranieri in Italy, Indigo Arts Alliance in Maine, Yaddo in NY, the American Academy in Rome, and Black Rock in Senegal, among others. Her work has been exhibited and collected in more than 500 museums and galleries worldwide.



Above: Sonya Clark.
*Mom's wisdom or
cotton candy.* 2016. Hair.



Left: Sonya Clark.
*Obama and Lincoln
(Penny Portrait).*
2011. Print.



Left: Sonya Clark.
Encrusted. 2016.
Paper, sugar.

Annual Juried Exhibition



Maya Brooks Associate Curator of Contemporary Art

Maya Brooks is the Associate Curator of Contemporary Art at the North Carolina Museum of Art in Raleigh and Winston-Salem. She received her B.A. in Anthropology from the University of North Carolina at Chapel Hill and her M.A. in History from the University of North Carolina at Greensboro.

Juror Statement

First, thank you to the organizers of the 2026 Southeastern College Art Conference and annual juried exhibition. I am always honored to participate in such a wonderful opportunity to introduce

myself to new artists and refamiliarize myself with artists I have met in the past. This year's thematic analysis of sociocultural patterns, connections, and expansions greatly influenced my review of the visual arts submissions. Overall, the artists throughout this process exemplified the breadth of contemporary arts and the interconnectedness of our lived experiences across photography, sculpture, installation, and painting.

Throughout the selection process, I looked for a few criteria, including narrative, cohesion, and technical skill. My selection process included viewing the individual work samples to evaluate each piece for the finer details. Then I assessed everything collectively to see if I could identify any connections among the works. It is always interesting to me how such disparate artists and artworks can come together in such a complementary way.

Throughout my evaluation, I resonated with works that experimented with mediums and techniques such as printmaking and assemblage. The final collection of works for the exhibition will explore genres such as contemporary abstraction, figuration, and still life. Many of the works feel surreal, almost dream-like, and deeply rooted in the artists' personal memories. They possess texture and movement that support the respective narratives present within each work.

Again, I am so thankful to have been a part of this selection process and to get to know so many exceptional creatives. All the artists who submitted work for this year's conference should be proud, and I look forward to viewing the fuller installation once it is completed.

Annual Juried Exhibition

Dates:

Sept. 1–Oct. 24, 2026

Location:

Elberson Fine Arts Center
at Salem Academy and
College

Reception:

Friday, October 23,
5:15–7:15 PM



Above: Installed work in the gallery, and the Elberson Fine Arts Center where this exhibit is hosted.

Artists

Stanley Bermudez

Harry Boone

Amanda Britton

Mia Cinelli

Meghan Cook

Yvette Cummings

Arendt

Benjamin Entner

William Fenn

Swan Ferraro

Matthew French

Jeff Fugate and
Rebekah Radtke

Chenxi Gao

Jason Guynes

Morgan Hardigree

Ming Ying Hong

Blažo Kovačević

MOTE Projects (Anca
Matyiku & Chad
Connery)

Michael May

Sarah Méndez

Jessica Mongeon

Andrew Norris

Anna Pagnucci

Steven Pearson

Ashley Rabanal

Mina Rezhgian

Jamie Robertson

Remi Roce

Alice Stone-Collins

Russ Thompson

Damian Thorn-
Hauswirth

Marissa Tirone

Aaron Turner

Sam van Strien

Claudia Wilburn

Autumn Wittebort

Su Yang

Artist Fellow 2025



In 2025, there were 63 total applicants. The committee expressed its appreciation and admiration for the broad scope and high quality of the proposals and works that were submitted. Preliminary scoring was done using the Open Water submission and review platform and Google Folders. Reviewers independently reviewed the CVs, written proposals, and portfolios submitted, and scored each applicant's submissions. On Friday, August 29, committee members and I met over Zoom to review scoring results and to select the winners.

The winner of the 2025 SECAC Artist's Fellowship is Joe Hedges, for his work, *Painting Interfaces: Experimental Installations* from Washington State to Hong Kong.

Joe Hedges is an intermedia artist exploring the tension between the physical and digital realms. With a practice that weaves together oil painting alongside found audiovisual objects, interactive elements, and screens,

Hedges poetically and playfully examines technology's paradoxical roles as both alienating and connecting force. Central to Hedges' practice is a fascination with the ways digital systems, interfaces, and objects condition our perception, lived experiences, and ideas about art.

He coordinates the painting area at Washington State University, serves as the Associate Director for Washington State University's David G. Pollart Center for Arts and Humanities, and organizes public art projects in Pullman, Washington.

The Honorable Mention Award for the 2025 Artist Fellowship is Meaghan Dee, for her work, *Nikki Giovanni Immersive Experience*.

Meaghan A. Dee is an Associate Professor of Graphic Design at Virginia Tech, where she also serves as a Senior Fellow at the Institute of Creativity, Arts, and Technology. She served as Chair of Graphic Design from 2014 to 2025 (except for sabbatical and maternity leave). Her work centers on connecting communities through storytelling and immersive design experiences and fostering collaboration between students, faculty, and industry professionals. Meaghan sees design as a tool for engagement, communication, and innovation. Examples of her work can be seen at meaghand.com.

Meaghan's work has been recognized with numerous awards from prestigious organizations such as the American Advertising Federation (AAF), AIGA, Graphis, HOW Magazine, Indigo Design Awards, Print Magazine, the United Design Alliance, and the University & College Designers Association (UCDA). She was also honored with the National Award for Outstanding Professional Achievement in Graphic Design by SECAC and named the Joan C. Edwards Distinguished Professor in the Arts by Marshall University.

CONFERENCE PRESENTATIONS

Session Overview

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Detailed Session Table of Contents

Thursday, 22:
pgs. 18-51

Friday, 23:
pgs. 52-83

Saturday, 24:
pgs. 84-114

Key for Session Time Tables

- SA** Studio Art
- AH** Art History
- SAH** Studio & Art History
- GD** Graphic Design
- AE** Art Education
- IN** Interdisciplinary
- O** Other

Key for Color by Day

- Thursday
- Friday
- Saturday

Disclaimer:

Information accurate as of Sept. 18, 2026. To confirm the schedule and get up-to-date information, please download the app to the right.

Apple



Android



	8:00–9:45am	10:00–11:45am	1:15–3:00pm	3:15–5:00pm
Salem Ballroom 2	Quiet working area	AE: Art Criticism as a Public Service; Daichendt	GD: Design in Action, Session I; Finley	GD: Design in Action, Session II; Finley
Salem 1A	GD: Shaping Tomorrow's Designers Session I; Zhou, Jeddi	GD: Shaping Tomorrow's Designers Session II; Zhou, Jeddi	GD: Immigration Visualized, Session I; Kvernen, Griffin	GD: Immigration Visualized, Session II; Kvernen, Griffin
Salem 1B	IN: Beyond the Studio; Issa, Samanifar	AH: Recipients of William R. Levin Awards; Park-Huntington	SAH: Drawing Data Trails; Van Der Eems	SA: Parts Unknown; Blanchard
Salem 1C	AH: Throughlines, Session I; Chadwick	AH: Throughlines, Session II; Chadwick	AH: Step Right Up!; Brink	AH: Decoding the Pattern; Qu, Dong
Salem 3A	AE: Teaching Across the Divide; Jockin	AH: Interwoven Labors, Session I; Braum, Kelly	AH: Creating a Library of SoTL Resources; Archino, Trentinella	SAH: Beyond Fiber; Heuer
Salem 3B	GD: Everyone Is a Designer (Again); Wilson, Huelsbergen	SAH: It's Complicated!!; DesChene	SAH: From Archive to Studio; Israel, McCoy	IN: Promise and Peril of AI in Teaching and Practice of Art History; Smetana
Salem 3C	AH: Teaching American Art; DeLosSantos	GD: Design Without Command-Z; Pepper	(FATE) Teaching Digital Foundations Today Session I; Prewitt	(FATE) Teaching Digital Foundations Today Session II; Prewitt
Winston 1A	GD: Human Threads in the Age of AI, Session I; Nayaju	GD: Human Threads in the Age of AI, Session II; Nayaju	IN: Interwoven Classrooms; Mitchell	SA: Interwoven Practices: Destabilizing Medium Hierarchies; Laughlin
Winston 1B		SA: The Art of Not Being Yourself, Session I; Wible, Yates	SA: The Art of Not Being Yourself, Session II; Wible, Yates	IN: Crafting Modernity in the New Deal Era; Patterson, Doss
Winston 1C		SA: Crafting Blackness; Contreras-Koterbay, Jenkins	SA: Rooted Alchemy; George	(PAD) Textiles as Public Art; Shelby
Winston 3A		IN: Evolving Approaches to Student Exhibitions; James	IN: Interwoven Practices, Session I; Shiridevich	IN: Interwoven Practices, Session II; Shiridevich
Winston 3B	SA: 1 Painter, 1 Painting, Session I; Lechner	SA: 1 Painter, 1 Painting, Session II; Lechner	IN: Drawing South Podcast; mikewindy	SAH: Con/Texture: Najafi, Ingersoll
Winston 3C	AE: In Situ, Session I; Tirone	AE: In Situ, Session II; Tirone	AE: Critiquing the Critique; Archie	Poster Session: 4pm to 6pm
Conference 1	AH: Interwoven/ Interdisciplinary, Session I; Busby	AH: Interwoven/ Interdisciplinary, Session II; Busby	IN: A Time of Monsters; Schmuki	IN: Crafting Technological Futures; Ranpura
Conference 2	IN: Art Depts. as Catalysts for Creative Economies; Thorp, Tohidi	O: Place and Time Beyond; Maghreby	IN: Interwoven Counter-Archives; Ezzati	IN: Immersive Threads, Session I; Whitlock
Piedmont 1	IN: Archival Research in Artistic Practice, Session I; Rogers-Fett, Lyons	IN: Archival Research in Artistic Practice, Session II; Rogers-Fett, Lyons		SA: Embodiment in Search of Home; Pham
Piedmont 2	O: Contemporary Collaboration Among Art Dept. Staff; Arhos, Graff	O: The Curse of Competence; Lindsey, Taylor	SA: Life Disruptions as Opps. for Artistic Growth, Session I; Arbeláez Tascón	SA: Computational Craft; Dennis

Detailed Session Schedule

Thursday, October 22, 8:00–9:45am

Salem 1A

Graphic Design

Shaping Tomorrow's Designers, Session I: AI, Design Pedagogy, and Critical Perspectives

Chair: Ting Zhou

University of Connecticut

Chair: Kourosh Jeddi

Independent

Helen Armstrong

North Carolina State University

Speed Up. Slow Down: Teaching Design
for Comprehension, Deliberation, and
Human Agency in an Agentic World

Beth Nabi

University of North Florida

Prompting the Past: Teaching Design
History from Inside the AI Disruption

Mehrdad Sedaghat

Florida Atlantic University

Decolonizing AI in Visual Design:
Preparing Students to Shape Algorithmic
Systems with Cultural Awareness

Kweku Baidoo

North Carolina State University

A Necessary Shift: Rethinking Design
Education as AI Automates Making

Salem 1B

Interdisciplinary

Beyond the Studio: Research Labs as New Paradigms for Design Practice

Chair: Nadia Issa

University of Arkansas

Chair: Sousan Samanifar

University of Arkansas

Leah Spalding

Western Kentucky University

Disrupting the Pattern: Interweaving
Disciplines in an Extended Reality Lab

Mia Biehler

North Carolina State University

Willow Ahrens

North Carolina State University

Structuring a Theory-Based Project:
Integrating Multidisciplinary Research
into Undergraduate Graphic Design
Education

Yeongwook Shin

Auburn University

The Lab Paradigm: Reimagining Design
Curricula through Interdisciplinary Inquiry
and Radical Collaboration

Kimberly Mitchell

University of Tennessee

Design Labs as Infrastructures of Care:
Rethinking Collaboration in Design
Education

Detailed Session Schedule

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Thursday, October 22, 8:00–9:45am

Salem 1C

Art History

Throughlines: Art, Tradition, Innovation, Session I

Chair: Stephanie Chadwick
Lamar University

Margaret Richardson

Christopher Newport University
Distinguishing Modernity with Tradition:
World Fair Displays Between the Two
World Wars

Jeremy Culler

University of South Carolina Aiken
Interwoven Frameworks: the Beautiful
Language of Marino Moretti

Mary Brantl

St. Edward's University
Emulation and Empowerment:
Photographic Death & Rebirth

Salem 3A

Art Education

Teaching Across the Divide: Rethinking Pedagogy for Polarized Student Performance in Design Classrooms

Chair: Thomas Jockin
Mount Saint Mary's University

Rebekah Cochell

Liberty University
Interwoven Skills: Embodied
Practices for Rebalancing
Foundational Design Education

Thomas Jockin

Mount Saint Mary's University
Preserving Excellence, Rebuilding the
Middle: Structured Interventions in a
Bimodal Studio

Jimmy Henderson

Susquehanna University
The Unexamined Life: Evaluating
Socratic AI as a Conceptual Gate
in the Design Process

Amanda Bridges

Clemson University
Using Written Critiques to Evaluate
Student Work

Detailed Session Schedule

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Thursday, October 22, 8:00–9:45am

Salem 3B

Graphic Design

Everyone Is a Designer (Again): Branding and Identity in the Age of Canva

Chair: Ric Wilson

University of Missouri

Chair: Deborah Huelsbergen

University of Missouri

Donald Kent Kerr

West Virginia University

Empathy Over AI: Fostering Human-centric Processes and Solutions in Identity and Branding Design

Yubu Kazungu

Graceland University

BATMAN VS DEADPOOL

Deborah Huelsbergen

University of Missouri

Giving the Elephant a Seat at the Table: Using AI Intentionally in the Branding Classroom

Salem 3C

Art History

Teaching American Art: Opportunities and Challenges

Chair: Jenevieve DeLosSantos

Rutgers University

Katherine Gregory

Wake Forest University

Engaging with Empire: Teaching the Hudson River School

Elizabeth Brown

James Sprunt Community College

A Nation at War or an American Renaissance? American Art 1830–1900

Laura Franz

University of Massachusetts Dartmouth

"American" Identity and Representation in US Art History after 1980

Detailed Session Schedule

Thursday, October 22, 8:00–9:45am

Winston 1A

Graphic Design

**Human Threads in the Age of AI:
Materiality, Identity, and Resilience in
Contemporary Design Practice, Session I**

Chair: Riva Nayaju
Auburn University

Rachael Paine
Virginia Tech

AI as Collaborator: Speculative
Design through Enchanted Objects
and Intentional Practice

Angela Norwood
York University

Mud Bricks & Pixels: Old Ways, New
Narratives

Stacy Kim
University of Tennessee, Knoxville
Graphic Design as Critical Intervention in
Algorithmic Systems

Kristal Boyers
Palm Beach State College
Beyond the Prompt: Integrating AI
Image Generators into Studio Practice
with Ethical Intentionality

Winston 3B

Studio Art

1 Painter, 1 Painting, Session I

Chair: Amanda Lechner
Virginia Tech

Craig Drennen
Georgia State University
(Convoy LeFreak)

Alena Mehic
Florida State University
Afterimage

Yvonne Petkus
Western Kentucky University
One Painting – The Knowing and
The Not-Knowing

Detailed Session Schedule

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Thursday, October 22, 8:00–9:45am

Winston 3C

Art Education

In Situ: Place-Based Learning in Art and Design, Session I

Chair: Marissa Tirone

Rochester Institute of Technology

Rebekah Radtke

University of Kentucky

From Stitch to Site: Place-Based Learning Across Appalachian and French Post-Mining Landscapes

Rachel Bond

Appalachian State University

Interwoven Learning: Bridging Classroom and Community Through Retail Partnerships

Michael Sherwin

West Virginia University

Rooted in Place: Building the Global Positioning Studies Program at West Virginia University

Conference 1, lower level

Art History

Interwoven/Interdisciplinary, Session I

Chair: Ashley Busby

Nicholls State University

Jennifer Noonan

Caldwell University

Xiaolei Gao

Caldwell University

Chemistry of Art/Art in Chemistry: Made Possible by a Grant from the NEH

Melissa Warak

The University of Texas at El Paso

Teaching Art, Science, and Technology: An Interdisciplinary Experiment from PhD to NSF

Tracey Eckersley

University of Wyoming

Using Science to Critique the Canon: An Interdisciplinary Art History Assignment

Detailed Session Schedule

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Thursday, October 22, 8:00–9:45am

Conference 2, lower level

Interdisciplinary

Patterns of Change: Art Departments as Catalysts for Creative Economies

Chair: Scott Thorp

Augusta University

Chair: Siavash Tohidi

Columbus College of Art and Design

Leslie Parker

Arkansas State University

Embedding Practice and Profit in
Design Education

diane gibbs

University of South Alabama

From Designer to Owner: The Holiday
Art Sale as a Business Classroom

Ruchi Singh

Independent

From Thesis to Community to
Creative Economy: A Practice-Led
Entrepreneurial Journey

Piedmont Hall 1, lower level

Interdisciplinary

Archival Research in Artistic Practice, Session I

Chair: Etai Rogers-Fett

University of Tennessee Knoxville

Chair: Beauvais Lyons

University of Tennessee Knoxville

Jennifer Scheuer

Purdue University

Living Archive- Creative Research in
Print and Book Arts

Rachele Riley

University of North Carolina Greensboro

The Evolution of Silence Archive

Etai Rogers-Fett

University of Tennessee Knoxville

The 'Cellular Web': Mapping Connection
and Cultural Production in the
Sanatorium Archive

Detailed Session Schedule

Thursday, October 22, 8:00–9:45am

Piedmont Hall 2, lower level

Other

Weaving a Tapestry: Contemporary Collaborations Among Art Department Staff

Chair: Damon Arhos

Maryland Institute College of Art

Chair: Elissa Graff

University of Pikeville

Naomi Even-Aberle

Artist

Susan Snipe

Artist

Curating Collaboration: Rethinking the Role of the Curator as Co-Creator

Lorna Ruth Galloway

University of Central Florida

Ashley Taylor

University of Central Florida

All Chaos, No Control

Elissa Graff

University of Pikeville

Leading in Harmony: Care-Centered Leadership for Collaborative Learning

Damon Arhos

Maryland Institute College of Art

Teaching in Tandem: Faculty and Graduate Interns as Co-Educators

Detailed Session Schedule

Thursday, October 22, 10:00–11:45am

Salem 2

Art Education

Art Criticism as a Public Service: Bridging the Gap Between Gallery and Community

Chair: Gary Daichendt

Point Loma Nazarene University

Lucas Dietsche

Institute for Doctoral Studies for Visual Arts

"The Square Halo of Hotel Room
Art: Poetics of Floating Temporal
Signifiers, Arrested Time, and the
Commodification of Cultural Difference
using Bergson and Said"

Clayton Funk

The Ohio State University

Art Education as Work or Play? Visual Art
as the Extracurricular Culture in Chicago
Public High Schools, 1908 to 1917

Gary Daichendt

Point Loma Nazarene University

Art Criticism from Gatekeeping to
Public Engagement

Kathryn McFadden

Independent Scholar/Artist

From Pitch to Publication: The Labor
of Art Criticism (or Another Chance to
Get It Right)

Salem 1A

Graphic Design

Shaping Tomorrow's Designers, Session II: Applied AI Methods and Studio Practices

Chair: Ting Zhou

University of Connecticut

Chair: Kourosh Jeddi

Independent

Isabel Bo-Linn

Portland State University

Carving It Out: A Framework for
Generative AI Design Projects

Samantha Yoo

Georgia Southern University

Designing with AI, Not by AI: Teaching
Process Over Output in Logo Design

Xiaolei Guo

University of Missouri

Breaking Barriers or Building
Dependency? Exploring the Use of AI
Design Tools in an Undergraduate UX/UI
Foundations Course Project

Detailed Session Schedule

Thursday, October 22, 10:00–11:45am

Salem 1B

Art History

The History of Art Research: Recipients of the William R. Levin Awards

Chair: Yumi Park-Huntington
Framingham State University

Emily Fenichel

Florida Atlantic University

Weaving Together: Michelangelo's Active and Contemplative Lives and the Religious Writings of Vittoria Colonna

Michelle Moseley-Christian

Virginia Tech, School of Visual Arts

Eating with the Eyes: the Formation of "Taste" in Early Modern Netherlandish Painting and Art Criticism C. 1500–1700

Rachel Stephens

The University of Alabama

'Unseen Witnesses' and 'Foundations of Freedom': Researching Enslaved Artisans in the South

Elizabeth (Betsy) S. Hawley

University of South Alabama

Don't Bump Her: Natani Notah and the Indigenous Feminist Art of Resurgence

Salem 1C

Art History

Throughlines: Art, Tradition, Innovation, Session II

Chair: Stephanie Chadwick
Lamar University

Stephanie Chadwick

Lamar University

Traces and Imprints: Rauschenberg and the Performance of Transforming the Ordinary

Vittorio Colaizzi

Old Dominion University

Picking Up the Pieces: The Paradox of Tradition in Contemporary Abstract Painting

Jonathan Judd

University of Louisville

'Getting' Susanne Langer: Eva Hesse in an Expanded Field of '60s Aesthetic Discourse'

Mary Brink

Young Harris College

Appalachia, Art History, and the Anthropocene /or/ Contemporary Art, Climate Change, and the Capitalocene

Daniel Holdridge

Independent Scholar

Spatial Art History

Detailed Session Schedule

Thursday, October 22, 10:00–11:45am

Salem 3A

Art History

Interwoven Labors: Motherhood, Care, and the Politics of Visibility in Art and Design, Session I

Chair: Jessica Braum

Temple University

Chair: Meghan Kelly

Jefferson University

Corey Loftus

Institute of Fine Arts, New York University

Variations of Pregnancy:

Reconsidering Picasso's femmes
enceintes through Photography

Navjeet Kaur

University of Michigan

Soil, Water, Blood: Songs for the Beloved

Louly Peacock

Independent scholar

The Grit and the Glitter: Warrior Mothers,
Reproductive Labor, and the Politics of
Visibility in Contemporary Art

Salem 3B

Studio & Art History

It's Complicated!! Relationships to Material, Place, and Identity

Chair: Wendy DesChene

Auburn University

Laicee Blackwell

Austin Peay State University

Shared Tickets: Midwestern Placement,
Queer Identity

Jenna Altomonte

Mississippi State University

Corinne Kennedy

Mississippi State University

Rooted in the Muck: Swamp Aesthetics
and the Art of Ecological Endurance

Sue Carrie Drummond

Millsaps College

Power and Beauty: Ornament
as Negotiation

Detailed Session Schedule

Thursday, October 22, 10:00–11:45am

Salem 3C

Graphic Design

Design Without Command-Z: Play, Materiality and Discovery (Laser Session)

Chair: Jen Pepper
Salisbury University

Jen Pepper
Salisbury University
Pixels, Yarn, and Typography

Jacklyn Meyer
Lewis & Clark Community College
Printing with Play-Doh: Analog Interventions in Digital Design

Saskia van Kampen
San Francisco State University
Undoing "Undo": Rebuilding Creative Confidence Through Material Practice

Dannell MacIlwraith
Kutztown University
Happy Accidents: Teaching Design Through Collage

Vic Rodriguez Tang
Texas State University
No Undo: Irreversibility and Material Thinking in Design Education

Winston 1A

Graphic Design

Human Threads in the Age of AI: Materiality, Identity, and Resilience in Contemporary Design Practice, Session II

Chair: Riva Nayaju
Auburn University

William Truran
University of Central Florida
Beyond the Screen: Teaching AR, AI, and Projection in Contemporary Design Education

Simeon Hickman
Porcupine Productions
Craft, Authenticity, and Resistance: Preserving Human Identity in the Age of AI

Jonathan Cumberland
The University of Alabama
Zoom Out: A Historical Context of Technology in Design Education

Brianna Bailey
Jacksonville State University
Handmade by Humans vs Approximation by Algorithms: A Look into Graphic Props and Historical Accuracy

Detailed Session Schedule

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Thursday, October 22, 10:00–11:45am

Winston 1B

Studio Art

The Art of Not Being Yourself: Alter Egos and Artistic Identity, Session I

Chair: Loraine Wible

Georgia Southern University

Chair: Joshua Yates

Georgia Southern University

Joshua Yates

Georgia Southern University

Z E L D A J U N E

Nicole Finley

Tulsa Community College

Barbie (Dream House) Trailer: Little Pink Houses for You and Me – A Performance and Interrogation of Barbie, Social Class and Identity

Michael May

Furman University

Existing Twice: Giving and Taking Credit through Meta-Narratives

Winston 1C

Studio & Art History

Crafting Blackness: Histories, Practices and Critical Frameworks

Chair: Karlota Contreras-Koterbay

East Tennessee State University

Chair: Earnestine Jenkins

University of Memphis

Michelle Kamanga

University of Arkansas, Fayetteville

Between Thread and Life: The Living Quilting Tradition of Gee's Bend

Cynthia Gadsden

Tennessee State University

Imagination and Memory: Connecting African American Story, Creativity, and Craft

Zindzi Harley

Institute of Doctoral Studies in the Visual Arts

Shade: Afrofeminist Philosophy Crafting Contemporary Cultural Institutions

Detailed Session Schedule

31

Thursday, October 22, 10:00–11:45am

Winston 3A

Interdisciplinary

Evolving Approaches to Student Exhibitions: Tradition, Process, and Pedagogy in Student Art Shows

Chair: Ryan James

Ball State University

Jason Lee

West Virginia University

Building Something from Nothing:
The Evolution of the Juried Student
Exhibition at WVU

Ryan James

Ball State University

Preserving Tradition Through Process:
Evolving the Annual Juried Student Art
Exhibition at Ball State University

Winston 3B

Studio Art

1 Painter, 1 Painting, Session II

Chair: Amanda Lechner

Virginia Tech

Donna Woodley

Tennessee State University

Restoring the Innocence of our Grands

Emily Ezell

Grambling State University

Compulsion and Expulsion: A Psycho-
Chromatic Trip into the Deep End of
Postmodern Figurative Painting

Adam Eddy

University of Alabama at Birmingham

Still Life with Cantaloupe and Picture
Frame (1 Painter, 1 Painting)

Detailed Session Schedule

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Thursday, October 22, 10:00–11:45am

Winston 3C

Art Education

In Situ: Place-Based Learning in Art and Design, Session II

Chair: Marissa Tirone

Rochester Institute of Technology

Samuel Ladwig

Appalachian State University

Strata: Multilayered Learning from a Place-Based Seating Project

Jen Caruso

Minneapolis College of Art and Design

Columbus Monument at the Capitol:
Public Interventions, Democratic Intentions

Lucia Colombari

University of Oklahoma

Kristi Wyatt

University of Oklahoma

3D Technology and Place-Based Learning in Art History Education

Conference 1, lower level

Art History

Interwoven/Interdisciplinary, Session II

Chair: Ashley Busby

Nicholls State University

Morna O'Neill

Wake Forest University

Interdisciplinary Strategies in Art History at Wake Forest University

Sarah Archino

Furman University

Visual Literacy Across the Curriculum

Roja Najafi

Chandler-Gilbert Community College

Audience-Focused Writing in Art History:
Writing for Non-Specialist Audiences

Detailed Session Schedule

33

Thursday, October 22, 10:00–11:45am

Conference 2, lower level

Other

Place and Time Beyond

Chair: Shahead Maghreby

Texas A&M University/Blinn College

Sam van Strien

Indiana University Bloomington

Traces of Displacement: Experiential Time, Memory, and the Endurance of Place in the Tennessee Valley

Aseel AlKhdairat

The University of Texas at Austin and Jordan University of Science and Technology

The Layers of Collective Memory in Historic Houses: Exploring **Sensorial**, Emotional, Functional, and Intergenerational Dimensions of **Historic Houses** in Downtown Irbid, Jordan

Stephen Skorski

UNC-Greensboro

Steven Landis

UNC-Greensboro

From Ruin to Resonance: Lighting Collective Memory Through Craft and Contemporary Intervention

Piedmont Hall 1, lower level

Interdisciplinary

Archival Research in Artistic Practice, Session II

Chair: Etai Rogers-Fett

University of Tennessee Knoxville

Chair: Beauvais Lyons

University of Tennessee Knoxville

Esther Thyssen

Independent Scholar

Mail Art Archives

Julie Spivey

University of Georgia

Archives as Interface: Integrating Archival Pedagogy into Undergraduate Graphic Design Education

Ugochukwu Eluchie

Independent

Building a Living Archive: Reclaiming Nigerian Graphic Design Language Through Research and Visual Practice

Detailed Session Schedule

Thursday, October 22, 10:00–11:45am

Piedmont Hall 2, lower level

Other

The Curse of Competence

Chair: Shannon Lindsey

University of Central Florida

Chair: Ashley Taylor

University of Central Florida

Jessica “JB” Burke

University of North Carolina Charlotte

The High Cost of “Yes”

Jessica Hawkins

Centenary College of Louisiana

From Overload to Alignment: Navigating

Mid-Career Faculty Labor with Intention

Casey McGuire

University of West Georgia

Leadership Inequity- when can I sit down

and let someone else volunteer.

Shantanu Suman

Ball State University

From Reliable to Overextended:

Rethinking Academic Workloads

Detailed Session Schedule

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Thursday, October 22, 1:15–3:00pm

Salem 2

Graphic Design

Design in Action: Faculty-Led Outreach Events in Graphic Design Education Session I

Chair: Patrick Finley
Independent

Patrick Finley
Independent

Designing Impact: Faculty-Led Outreach Events as Frameworks for Experiential Learning

Marvin Eans

George Fox University

Design Beyond the Brief: Experiential Learning, Community Engagement, and Student Formation

Kelcey Gray

University of Texas

Building Character(s): How Tabletop Role-Playing Game Models Re-enchant Typographic Pedagogy

Dale Addy

Belmont University

Design For Good: Fostering Student Learning Through Community Engagement

Salem 1A

Graphic Design

Immigration Visualized: Interwoven Stories Through Artifacts of Migration, Session I

Chair: Elisabeth Kvernen
James Madison University

Chair: Dori Griffin
University of Florida

Amanda Horton

University of Central Oklahoma

Free Land: visualizing immigration to Indian Territory through printed matter

Camila Afanador-Llach

Florida Atlantic University

Pan-American Puck: Between Two Americas

Katon Sylvain-Blackburn

University of Illinois Chicago

The Broom and the 'bao

Elisabeth Kvernen

James Madison University

The Welcome Neighbors Sign—A Pro-Immigration Design Artifact

Ting Zhou

University of Connecticut

Xi Zhang

University of Chicago

Bridging History, the Self, and the Migration through Design: Visualizing Racialized Histories and Antiracist Pedagogy

Detailed Session Schedule

Thursday, October 22, 1:15–3:00pm

Salem 1B

Studio & Art History

Drawing Data Trails: Marking Presence in the Age of Extraction

Chair: Seth Van Der Eems
George Fox University

Owen Buffington

University of Central Florida

Robert Aiosa

University of Central Florida
Tapping into Power Lines

Joe Cory

Samford University

Drawing Memory: Mark-Making, Trace, and the Work of Recall in Contemporary South African Art

Seth Van Der Eems

George Fox University

"Off Grid": Analogue Community Trail System Connecting a Rural Neighborhood

Salem 1C

Art History

Step Right Up! Come One, Come All!: Games, Roleplaying, and Gamification in Art History

Chair: Mary Brink
Young Harris College

Julia Fischer

Lamar University

Teaching Through Board Game Design: Immersive Gamification in Art History

Tray Ridlen

Jacksonville State University

Unexpected Immersion: Art Students Reacting to History and Exposing Everyone Else to Modern Art

Jenny Ramirez

Oklahoma State University

Developing Photography for a Reacting to the Past Game

Alexandra Challenger

Shawnee State University

Greg Lyons

Shawnee State University

Playing Engagement: Games as Pedagogy for Art History

Detailed Session Schedule

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Thursday, October 22, 1:15–3:00pm

Salem 3A

Art History

Creating a Library of SoTL/Scholarly Pedagogy Resources

Chair: Sarah Archino

Furman University

Chair: Rose Trentinella

The University of Tampa

Rose Trentinella

The University of Tampa

Scholarly Teaching, SoTL, & Futures
for Art History

Lauren DiSalvo

Virginia Tech

Collaboration as a Path to Successful
SoTL in Art History

Heather McCune Bruhn

Penn State University

Art History Beyond the Screen: Engaging
the Senses in the Virtual Classroom and
in Large Lecture-Hall Courses

Claudia Wilburn

Brenau University

Measuring the Impact of the Arts

Salem 3B

Studio & Art History

From Archive to Studio: Art History as Material

Chair: Hannah Israel

Columbus State University

Chair: Claire McCoy

Columbus State University

Mary Claire Becker

Clemson University

Yellowstone Digital Artifacts:
Deconstructing Contrived Landscapes

Lydia Dildilian

Arkansas State University

It's in the Details: Recontextualizing
Ottoman Miniature Painting

Thomas Beachdel

City University of New York, Hostos

Archive and Identity in the Bedroom of
Marie Tomanova: Future, Present, Past

Detailed Session Schedule

Thursday, October 22, 1:15–3:00pm

Salem 3C

Affiliate Society Session

How Do You Teach Digital Foundations in an Art and Design Program Today? Session I (FATE)

Chair: Neill Prewitt

Georgia State University

Hyohyun Lee

Georgia State University

Storytelling as Foundation:
Reimagining Digital Art Education
in a Post-Truth World

Charlotte Woolf

Georgia State University – Perimeter College

Laura Bell

Georgia State University – Perimeter College

Digital Foundations as Studio
Practice: Integration, Process, and
Contemporary Media

Janis Dougherty

High Point University

Cory Gurley

High Point University

Beyond Digital Fluency: Building Ideas,
Not Just Skills

Winston 1A

Interdisciplinary

Interwoven Classrooms: Community, Connection, and Learning Across Modalities

Chair: Kimberly Mitchell

University of Tennessee

Ashley Rabanal

University of South Carolina, Union

Teaching Beyond the Studio:
Translating Universal Design Strategies
from the Art Classroom into Inclusive
Community Practice

Ginger Carlson

The University of Alberta

Aynaz Raoufian

The University of Alberta

Knot Knowing: Weaving Arts-based
Perspectives into the Engineering of
Assistive Smartwear

Rachel Womack

The University of Kentucky

Erin Alford and Patrick Lee Lucas

The University of Kentucky

Re-Weaving the Universal Design
Tapestry at the University of Kentucky

Terri Sabatos

Longwood University

Kerri Cushman

Longwood University

What the Romans Can Teach the 2-d
Design Class: Art History, Studio Art and
the Collaborative College Classroom.

Katie Ries

East Tennessee State University

Care Given: Forging Meaningful Bonds
in Studio Classrooms

Detailed Session Schedule

Thursday, October 22, 1:15–3:00pm

Winston 1B

Studio Art

The Art of Not Being Yourself: Alter Egos and Artistic Identity, Session II

Chair: Loraine Wible

Georgia Southern University

Chair: Joshua Yates

Georgia Southern University

Denise Burge

University of Cincinnati

Jenny Ustick

University of Cincinnati

Lisa Siders

Hedgebrook Writer's Residency

Wish We Were Then: The Maidens of the Cosmic Body Running and Their Desires

Snow Chen

School of Art Institute of Chicago

How I Became a Princess: Alter Ego, Role-Play, and Interwoven Identities Across Digital and Embodied Spaces

Marc Governanti

Art Academy of Cincinnati

Fabricated Selves, Streamer Spectacle, and Visibility Currency: Puppetry, Personas, and Resistance

Winston 1C

Studio Art

Rooted Alchemy: Plants as Process, Partner, & Teacher

Chair: Aimee George

Shepherd University

Michael Borowski

Virginia Tech

The Land As Darkroom: Plant-Based Photography and the Open Classroom

Nichole van Beek

West Virginia University

Naturalist Observations in Natural Dyes

Sally Ann McKinsey

Furman University

Clearing: Seeking a Restorative Environment

Detailed Session Schedule

Thursday, October 22, 1:15–3:00pm

Winston 3A

Interdisciplinary

Interwoven Practices: Art & Design at the Intersection of Community, Identity, and Place, Session I

Chair: Samira Shiridevich

University of North Carolina at Charlotte

Lucia Londoño Davalos

University of Florida

Azadeh Jalali

University of Florida

Rethinking Entrepreneurship Through
Co-Design and Collective Practice

Erica Walker

Clemson University

Land as Witness, Image as Inquiry

Roberto Muntoreanu

Colorado State University

Carol Soares

Independent Scholar

IFF Kids' Area: Humanizing Hospitals
Through Design Experience

Winston 3B

Interdisciplinary

Drawing South Podcast: Archiving connection, practice, and place

Chair: mikewindy aka Mikey Mitchell

Tennessee State University

Jonathan Jonathan

Surreal Photographer

Chiara Perault

ChatGPT

Fireside chat with Chiara: "The queen of
DADA?!" and a robot!

Marika Dunne

The University of Mississippi

Currents of Connection: Reflections on
Memory, Lineage, and the Creative Voice

Mandy Rogers Horton

Belmont University

With a Little Help From My Friends

Lisa Williamson

University of Memphis

Talking as Drawing

Melissa Lindsey

Independent artist and art educator

Sourcing the collective for a new
perspective

Donna Woodley

Tennessee State University

Sustained Conversations Over Time

Detailed Session Schedule

Thursday, October 22, 1:15–3:00pm

Winston 3C

Art Education

Critiquing the Critique

Chair: Laurel Archie

Columbia College, Columbia, SC

Ming Ying Hong

Rhode Island School of Design

Rekindling Community and Efficiency
in the Critique

Marissa Tirone

Rochester Institute of Technology

Project-Responsive Critique: Adaptive
Methods for Analyzing Student Work

Serra Fels

University of Massachusetts Dartmouth

Critique as Social Architecture

Conference 1, lower level

Interdisciplinary

A Time of Monsters

Chair: Jeff Schmuki

Georgia Southern University

Joelle Dietrick

Davidson College

Chasing the Sun to Biosphere 2

Rich Gere

University of Alabama at Birmingham

Smoke, Mirrors and Land Maps

Adda Farcus

University of South Florida

Psychoterra

Wendy DesChene

Auburn University

When Plants Go Rogue: Humor, Ecology,
and Civic Imagination

Detailed Session Schedule

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Thursday, October 22, 1:15–3:00pm

Conference 2, lower level

Interdisciplinary

Interwoven Counter-Archives: Craft, Memory, and Creative Reconstruction

Chair: Danial Ezzati

University of Connecticut

Maria Farhadi

Eastern New Mexico University

"What If I Don't Have Culture?": Creative Reconstruction in Art Education

Millian Giang Pham

Auburn University

Critiquing Culture as Caring for Culture

Halo Starling

School of Cinematic Arts, University of Southern California

Fairy Prince: Transing the Radical Faerie Archives at ONE

Danial Ezzati

University of Connecticut

Digital Creative Reconstruction: Weaving Nowruz into Digital Counter-Archives

Piedmont Hall 2, lower level

Studio Art

Life Disruptions as Opportunities for Artistic Growth, Session I

Chair: Stella Arbeláez Tascón

University of Central Florida (UCF)

Zoe Nestle

University of Central Florida

Making the Invisible Visible: Giving Form to Emotional Abuse in Intimate Partner Relationships

Hallie Bahn

University of Massachusetts Amherst

Sand Through My Fingers: The Negotiation of Time, Labor and Control as an Artist-Mother

Sally Brown

West Virginia University

The Architecture of Absence: Grief, the "Empty Nest," and the Generative Power of the Archival Pivot

Paige L Morris

Tyler School of Art and Architecture

Tending the Rupture: The Politics of Care and Slowing Down

Detailed Session Schedule

Thursday, October 22, 3:15–5:00pm

Salem 2

Graphic Design

Design in Action: Faculty-Led Outreach Events in Graphic Design Education Session II

Chair: Patrick Finley
Independent

Brandon Olsen

Iowa State University

Christopher Scott

Iowa State University

Learning from the Inaugural Midwestern Graphic Design Biennial

Bri O'Neal

Virginia Tech

Bridging Event and Curriculum: A Model for Sustainable Design Outreach

Summer Doll-Myers

Kutztown University of Pennsylvania

Vicki Meloney

Kutztown University of Pennsylvania

Design in Action: Designathon as a Model for Socially Engaged Design Education

Feixue Mei

James Madison University

Design in Action: Scaling Short-Term Outreach Through Multi-Institutional Engagement

Salem 1A

Graphic Design

Immigration Visualized: Interwoven Stories Through Artifacts of Migration, Session II

Chair: Elisabeth Kvernen

James Madison University

Chair: Dori Griffin

University of Florida

Riva Nayaju

Auburn University

Traces of Home: Visualizing Migration and Memory

Hamed Edalati Tabrizi

University of Texas Permian Basin

Interweaving: Visualizing Migration Through Participatory Design and Cultural Translation

Gaby Hernández

University of Arkansas

Coqueterias: Micro-experiments on Visual Expression and the Immigrant Memory

Detailed Session Schedule

Thursday, October 22, 3:15–5:00pm

Salem 1B

Studio Art

Parts Unknown: Working and Teaching Beyond Established Expertise

Chair: Sam Blanchard

Virginia Tech

Hye Young Kim

Winston-Salem State University

Seung Oh

South Carolina State University

From Expert to Co-Learner: Redefining Teaching Through 3D Modeling and Emerging Technologies

Andrew Norris

Virginia State University

Rethinking the “Master Copy”: Learning from Teaching at an HBCU

Kiley Brandt

Clemson University

Between a Rock and a Planetarium: Developing Digital Curriculum as a First Time Professor

Catherine A. Moore

Georgia Gwinnett College

My Midlife Puppetry Crisis

Salem 1C

Art History

Decoding the Pattern: Remapping Global Textile Art History Through a Contemporary Lens

Chair: Shen Qu

Arizona State University

Chair: Huixian Dong

Washburn University

Eva Zak

Adelphi University

Indonesian Aesthetics in the Work of Victoria Barr

Ami Park

Independent Artist

The Weight of Tension: Negotiating Control and Process in Textile Systems

Xia Gao

Michigan State University

Interweaving Space, Material, and Repetition: A Personal Exploration in Contemporary Fiber Art

Detailed Session Schedule

45

Thursday, October 22, 3:15–5:00pm

Salem 3A

Studio & Art History

Beyond Fiber: Threaded Processes Across Materials

Chair: Elizabeth Heuer

University of North Florida

Jessica D. Braum

Temple University, Ph.D. candidate

Netted Knowledge: Fiber Structures,
Migration, and Ecological Entanglement

Megan Neely

Florida State University

Marisa Merz: Converting Domestic Labor
through Artistic Labor, 1966–1977

Tanner Maxey

Georgia Southern University

What Fiber Holds: Memory,
Transformation, and Fracture

Salem 3B

Interdisciplinary

The Promise and Peril of AI in the Teaching and Practice of Art History

Chair: Zbynek Smetana

Murray State University

Scott Fisk

Samford University

AI in the Studio: Promise or Poison?

Douglas Miller

Bellarmine University

The Mistake of A.I.: How Drawing Makes
Us Human

Sam Romero

Florida Southern College

Artificial Criticism

Kristine Kim

Kennesaw State University

Generative AI and Hand Illustration as
Dual Methodologies in Design Education

Kelly Donahue-Wallace

University of North Texas

Building Art History Skills with AI Chatbots

Detailed Session Schedule

46

Thursday, October 22, 3:15–5:00pm

Salem 3C

Affiliate Society Session

How Do You Teach Digital Foundations in an Art and Design Program Today?

Session II (FATE)

Chair: Neill Prewitt

Georgia State University

Janna Ahrndt

University of Southern Maine

Prioritizing History and Glitch Ethics in Digital Foundations

Nicholas Tisdale

Jacksonville State University

Reframing Digital Foundations:
A Distributed Approach to Teaching
Digital Literacy

Jean Shon

Florida State University

Anne Stagg

Florida State University

From Pixels to Prototypes: Translating
Digital Design into Material Practice

Winston 1A

Studio Art

Interwoven Practices:

Destabilizing Medium Hierarchies in the Undergraduate Studio

Chair: Ashe Laughlin

University of Mary Washington

Amy Davis

Utah Valley University

Hidden Stitches – The Materialization of
Authenticity and Aesthetic Identity

David Gerhard

*SC Governor's School for the Arts
and Humanities*

Integrative Sketchbook Practice
in a Creative Live-Learn Environment

Rachel McDonald

Louisiana Tech University

Emily Leibowitz

Louisiana Tech University

Rethinking the Deliverable:
Experimentation Beyond the Screen

Katie Waugh

University of Arkansas – Fort Smith

Materiality Madlibs

Detailed Session Schedule

47

Thursday, October 22, 3:15–5:00pm

Winston 1B

Interdisciplinary

Crafting Modernity and National Identity in the New Deal Era

Chair: Jody Patterson

Ohio State University

Chair: Erika Doss

University of Texas at Dallas

Matthew Westerby

National Gallery of Art

Kara Braciale

Corcoran School of the Arts and Design

Reimagining America by Design:

Teaching Public Art and Archives with

the Index of American Design

Katie Krcmarik

Illinois State University

Reproducing Craft: Katherine Milhous and

the Graphic Mediation of Craft under the

Federal Art Project

Kelli Ladwig

Southern Methodist University

Stitched Signals, Carved Histories:

Fannie B. Shaw's Works as Archives of

Media Consumption

Winston 1C

Affiliate Society Session

Textiles as Public Art: Making the Private Political (PAD)

Chair: Karen Shelby

Baruch College, City University of

New York

Béatrice Duchastel de Montrouge

Temple University

The Monumental as the Many: Sonya

Clark's Transitory and Participatory

Interventions into Monuments and

Monument-Making

Mary Karcher

University of Missouri

Quilted Citations: Bisa Butler's Textiles as

Black Diasporic Archives

Hala Malak

Parsons The New School

Al-Kafiye: Pattern, Resistance, and the

Politics of Visibility

Detailed Session Schedule

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Thursday, October 22, 3:15–5:00pm

Winston 3A

Interdisciplinary

Interwoven Practices: Art & Design at the Intersection of Community, Identity, and Place, Session II

Chair: Samira Shiridevich

University of North Carolina at Charlotte

Janet Esquirol

City University of New York, Borough of Manhattan Community College

Designing Identity Through Time:
The 1 in 7 Project

Saeideh Lotfi

Independent

Collaborative Studio Design: A Co-Design
Approach to Learning Environments

Will Jacks

Troy University

Collaborating with the Archive:
Experiential Art History, Collecting, and
Regional Memory

Sousan Samanifar

University of Arkansas

Designing Agency: Speculative
Practice and Embodied Interaction
in Cultural Contexts

Winston 3B

Studio & Art History

Con/Texture: Surface and Sense

Chair: Roja Najafi

Chandler-Gilbert Community College

Chair: Catharine Ingersoll

Virginia Military Institute

Carolyn Hauk

University of Delaware

Netted Nuisances: Mosquito Nets and
the Experience of Comfort in Nineteenth-
Century Southern United States

Antje Gamble

Murray State University

Chiseling Bronze: Surface Textures in
the Sculpture of Marino Marini

Tara Kohn

University of Southern Maine

Soil and Skin: The Texture of Grief in Ben
Altman's *The More That is Taken Away*
(2011–2021)

Alexander Alvarez

University of Central Florida

Embodied Surfaces: Texture, Identity, and
Material Memory in Sculptural Practice

Detailed Session Schedule

Thursday, October 22, 3:15–5:00pm

Winston 3C (4:00–6:00pm)

Interdisciplinary

Academic Poster Session

Chair: Al Denyer

University of Utah

Chair: Kevin Curry

Florida State University

Chair: Faith Barringer

The University of Florida

All participants listed on page 114.

Conference 1, lower level

Interdisciplinary

Crafting Technological Futures

Chair: Nishra Ranpura

Texas State University

Etta Sandry

University of Colorado, Boulder

In the Making

Meghan Kelly

Thomas Jefferson University

Loops and Logic: Knitting as a Craft

Methodology for Technological Futures

Nishra Ranpura

Texas State University

Crafted Machines: Reimagining Machine

Intelligence Through Embodied Making

Derek Toomes

UNC-Greensboro

Sebastian Lindquist

UNC-Greensboro

Slow Systems: Craft as Method of

Computation

Detailed Session Schedule

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Thursday, October 22, 3:15–5:00pm

Conference 2, lower level

Interdisciplinary

Immersive Threads: Narrative, Participation, and the Making of Experiential Worlds, Session I – Embodied Space and Relational Immersion

Chair: Angela Whitlock

Mississippi State University

Angela Whitlock

Mississippi State University

Becoming-With and Coming-Apart: The Making and Unmaking of Immersion as an Ecological and Synergetic Practice

Vanessa Schuster

Institute for Doctoral Studies in the Visual Arts

COMMUNITY

Jocelyn Holmes

Institute for Doctoral Studies in the Visual Arts

Unsettling Space Through Presence: The Decolonial Gesture of Rebecca Belmore's Fountain

Tamane Takehara

University of California, Los Angeles

Disability as becoming in Shinjuku, Shinjuku becoming in disability: Rearticulating Yokota Hiroshi in Postwar Japan's Shifting Politics of Injury

Piedmont Hall 1, Lower Level

Interdisciplinary

Embodiment in Search of Home: Layers of Being as Artistic Praxis

Chair: Millian Giang Pham

Auburn University

Binod Shrestha

University of North Texas

The Sensing Body: Carrying What Cannot Be Seen

Fatemeh Abdollahipourbadizi

Oklahoma State University

Expanding the Body Through Design: Embodied Motion and Sensory Design

Sarah Odens

Assistant Professor, Auburn University

Whose Bonnet is it Anyway?: Painting, House Museums, and the Past Changing Hands

Ana Ionescu

Tufts University

The history of a country in a blouse; my country, my blouse

Detailed Session Schedule

Thursday, October 22, 3:15–5:00pm

Piedmont Hall 2, lower level

Studio Art

Computational Craft: Structures and Shifts

Chair: Dustin Dennis

Virginia Tech

Emilija Landsbergis

University of Kentucky

Jessica Voigt

University of Kentucky

Kinesthetic Kinship: Gesture, Constraint
and Co-Becoming in Experimental
Robotic Fabrication

Andy Holliday

Auburn University

Translation and Control: Code, Machines,
and Hand Printmaking

Megan Young

Indiana University

Accumulating Loss: A Computational
Loom for Unstable Archives

	8:00–9:45am	10:00–11:45am	1:15–3:00pm	3:15–5:00pm
Salem Ballroom 2	Quiet working area	Closed	Closed	O: I Got the Chair; Lima
Salem 1A	O: AI ate my homework?!; Jonathan	IN: Site-Responsive Reflections; Culpepper	AH: Transnational Threads in Asian Art, Session I; Zhu, Yan	AH: Transnational Threads in Asian Art, Session II; Zhu, Yan
Salem 1B	AH: A Sight to Behold? Session I; Fowler	AH: A Sight to Behold? Session II; Fowler	GD: Tangible Typography, Session I; Irwin, Elliott	GD: Tangible Typography, Session II; Irwin, Elliott
Salem 1C	AH: Art of the United States, Session I; Frady Malone	AH: Art of the United States, Session II; Frady Malone	AH: Art of the United States, Session III; Frady Malone	AH: New Uses for Old Things; Litts, Hartman
Salem 3A	SAH: The Art of Games; Cox	O: The Variety Show; Belden-Adams, Brinlee	GD: Design Under Pressure; Uribe	IN: What Punk Taught Me; Blair, Swift
Salem 3B	SAH: Horribly Average; Fryar, Sponsler		IN: When the Story Breaks, Session I; Sakellion	AH: From Disruption to Renewal; Daichendt
Salem 3C	GD: Reading the City; Won	AH: Material Culture of Renaissance Europe, Session I; Silva	AH: Material Culture of Renaissance Europe, Session II; Silva	AE: This Classroom is a Safe? Woke? Authentic? Space; Pugliano, Alberts
Winston 1A	GD: Interwoven Lines; Bagley; <i>Workshop</i>	IN: Interwoven Narratives, Session I; Mei, Paine	IN: Interwoven Narratives, Session II; Mei, Paine	SA: Interwoven Practices; Boehmer, Estlund
Winston 1B		SA: Show Off; Horton, Sturgill	SA: Artist driven AI, Session I; Wendell, Polakow	SA: Artist driven AI, Session II; Wendell, Polakow
Winston 1C		AE: Interwoven Practices; Robinson	SA: Binding Stories; Allen	IN: Dropped Stitches, Glitches, & Unravelings; Armstrong, Cushing
Winston 3A	AE: Teaching Across Time; Kameen, Perry		GD: Async Graphic Design; Giraldo	SAH: Interwoven Surfaces; Yeager
Winston 3B	SAH: Storytelling as Resistance, Session I; Brown	SAH: Storytelling as Resistance, Session II; Brown	IN: Disruptions in Art + Disability Studies; Walz, Warak	SAH: The Artist's Book; Brittain
Winston 3C	EDI Committee Meeting; all welcome to join	GD: Guiding Principles for Inclusive Design Values; Dee, Tegtmeyer, Berry	IN: Interstice; Merrill	IN: Multispecies Futures; LeJeune
Conference 1	SAH: Decoding Racist Representation; Elder	AE: Stitch by Stitch; Gergely	IN: Beyond the Visual, Session I; Toomes, Skorski	IN: Beyond the Visual, Session II; Toomes, Skorski
Conference 2	SAH: Art(ist) Work; Dzenko	IN: Appreciation of Dolls as a Creative Medium, Session I; Woodbury	SAH: Breaking Stereotypes; Alvarez	IN: Immersive Threads, Session II; Whitlock
Piedmont 1	SA: DIY & Small-Scale Exhibition Spaces; Creech	AH: Ghosts, Session I; Phillips, Golobish	AH: Ghosts, Session II; Phillips, Golobish	AH: Innovations and Institutions in SE Cities; Gordon, Grotte-Jacobs
Piedmont 2	O: Art of the Gilded Age in America (ATSAH); Levin, Bates Ehlert	SA: Life Disruptions as Opps. for Artistic Growth, Session II; Arbeláez Tascón	SA: Beyond the Studio, Session I; Chae, Hwang	SA: Beyond the Studio, Session II; Chae, Hwang

Detailed Session Schedule

Friday, October 23, 8:00–9:45am

Salem 1A

Other

AI ate my homework?! AI, Artistic Agency, and Making Space for Making

Chair: Jonathan Jonathan
Surreal Photographer

Jon Malis

Loyola University Maryland
Utilizing AI as an Assistant in Reclaiming my (Photographic) Memories

Carole Woodlock

Rochester Institute of Technology
Reframing Artistic Processes: Developing a Collaborative Process using Analog Photography, AI, and Haptic Discovery

Marian Rose Trainor

Georgia Southern University
Art as Signal within the Scalar System

Salem 1B

Art History

A Sight to Behold? The Visualities of Ancient Mediterranean Art, Session I

Chair: Michael Anthony Fowler
East Tennessee State University

Luiza Osorio G. Silva

University of California, Irvine
To see, to protect: The Eye of Horus and Ancient Egyptian Visualities

Elissa Ferguson

University of North Georgia
Red, Yellow, or Orange? The Representation of Colored Fabric in Tomb Art of the Egyptian New Kingdom

Ross Brendle

Converse University
The (In)visibility of Vase-painting in Athenian Graves

Bridget Sandhoff

University of Nebraska Omaha
To See or Not to See? The Role of Engraved Bronze Mirrors in Ancient Etruscan Society

Detailed Session Schedule

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Friday, October 23, 8:00–9:45am

Salem 1C

Art History

Art of the United States Open Session, Session I

Chair: Kelsey Frady Malone
Berea College

Patricia Johnston

College of the Holy Cross
Pastoral Imagery in the Arts of Young Women in Colonial New England

Emily Gerhold

High Point University
Ripe with Meaning: Still Life as Symbol in the Early Republic

Anthony Morris

Austin Peay State University
Stereotype, Otherness, and Critique: Florine Stettheimer's 1922 Portrait of Carl Van Vechten

Victoria McCraven

Princeton University
From Harlem to Jacksonville: Eartha M. M. White's Historic Museum

Tiffany Hawkins

University of Alabama
Fluxus Furniture: The Wounded Furniture of Alison Knowles

Salem 3A

Studio & Art History

The Art of Games

Chair: Dickie Cox
Monmouth University

Maureen McGuire

Jacksonville State University
There Are Great Women Artists!: Women Artists and The Art Gallery Board Game

Blazo Kovacevic

University of Delaware
Building Bias: Rules of Containment

Dickie Cox

Monmouth University
"Gotta Catch 'Em All": The Structural Nostalgia of Pokémon

Jennifer Snyder

Austin Peay State University
Teaching Morality: Milton Bradley and the Checkered Game of Life

Detailed Session Schedule

55

Friday, October 23, 8:00–9:45am

Salem 3B

Studio & Art History

Horribly Average: Creativity, Context, and Control After AI

Chair: Jessica Sponsler

York College of Pennsylvania

Chair: Ry Fryar

York College of Pennsylvania

Rory E. Kraft Jr.

York College of Pennsylvania

Piecing Things Together: GenAI and the Work of Artistic Judgment

Liz Hirsch

Otis College of Art and Design

Kerri Steinberg

Otis College of Art and Design

The Warp and Weft of a Modular AI "Kit of Parts"

Ry Fryar

York College of Pennsylvania

Creative AI in the Studio Classroom: Evitable Atrophy

Jessica Sponsler

York College of Pennsylvania

Untangling the Algorithm: Weaving Art History into AI Studio Pedagogy

Salem 3C

Graphic Design

Reading the City: Public Typography and Accumulated Time

Chair: Dain Won

University of Florida

Dain Won

University of Florida

Design on the Wall: Public Typography and the Accumulation of In-Betweenness Over Time

Mahdi Dolatyari

University of Texas at Dallas

Floating Letters: Typography in Motion

Patrick Gosnell

Austin Peay State University

Type L.A.: Reading Public Typography Through Time and Encounter

Detailed Session Schedule

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Friday, October 23, 8:00–9:45am

Winston 1A

Graphic Design

Interwoven Lines: Illustration as Thread, Pattern, and Disruption (Workshop)

Chair: Rebecca Bagley
Elon University

Winston 3A

Art Education

Teaching Across Time: Weaving the Past and Future of Art Education

Chair: Joseph Kameen
University of South Carolina Aiken
Chair: Nathan Perry
Western Carolina University

Joseph Kameen
University of South Carolina Aiken
Go Figure

Nathan Perry
Western Carolina University
Condensing Tradition: Life Drawing for General Studio Application

Hannah Lawler
University of South Carolina Aiken
Teaching Artistic Anatomy: Beyond the Male Gaze

Anna Gianferante
Pellissippi State Community College
Art Education Must Be Alive, Not Archival

Detailed Session Schedule

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Friday, October 23, 8:00–9:45am

Winston 3B

Studio & Art History

Storytelling as Resistance, Session I

Chair: Crystal Brown

West Virginia Wesleyan College

Tory Schendel-Vyvoda

Institute of Doctoral Studies in the Visual Arts

Earthrise: A Commentary on Planetary Emancipation and Freedom

Gwendolyn Cohen

Auburn University
Soil Stories

Alicia Thompson

Institute for Doctoral Studies in the Visual Arts (IDSVA)
The (Accidental) Wound and Being

Conference 1, lower level

Studio & Art History

Decoding Racist Representation: Visual Semiotics and Ethical Practice in Art and Design

Chair: Thomas Elder

Independent

Ruki Neuhold-Ravikumar

National Trust for Historic Preservation & Iowa State University

Reading Between the Lines of the American Home: Reframing Woodlawn & Pope-Leighey as Sites of Democratic Imagination

Brian Fleetwood

Institute of American Indian Arts

Countering Expectations: Contemporary Conceptual Art Jewelry from Muscogee Cosmology and Aesthetics

Hien Phan

Boise State University

Exploring GenAI as a critical space to recognize and subvert design contradictions

Thomas Elder

Independent

Visible Invisibility: Visual Semiotics and Racist Representation

Detailed Session Schedule

58

Friday, October 23, 8:00–9:45am

Conference 2, lower level

Studio & Art History

Art(ist) Work

Chair: Corey Dzenko

Monmouth University

Helena Shaskevich

Kennesaw State University

Between Signal and System: Steina Vasulka at The Kitchen

Corey Dzenko

Monmouth University

Bearing Witness: Miriam Beerman's Expressive Social Engagement

Gabrielle Patrone

Syracuse University

Resistance, Resilience, Persistence: Conditions of Labor in Elizabeth Catlett's *Survivor*

Sheryl Oring

Virginia Commonwealth University

Secretary to the People: Artistic Labor in *I Wish to Say*

Piedmont Hall 1, lower level

Studio Art

DIY & Small-Scale Exhibition Spaces as Sites of Learning and Access

Chair: Madison Creech

University of North Carolina Wilmington

Ana Vizcarra Rankin

University of North Carolina in Wilmington

Curating Without a Center:
Video Performance and Grassroots
Exhibition Strategies

Gene Felice II

*The University of North Carolina
Wilmington*

FlowILM: Interweaving Art, Science,
and Community Through Experimental
Exhibition

Tracey Carswell

Queer Metalsmiths

Sustaining Community Through Hybridity:
The Evolution of Queer Metalsmiths

Michael Webster

Wofford College

Tiger Strikes Asteroid Migrates South

Detailed Session Schedule

Friday, October 23, 8:00–9:45am

Piedmont Hall 2, lower level

Affiliate Society Session

Art of the Gilded Age in America: Glamour, Glass, and Grit (ATSAH)

Chair: William R. Levin

Centre College (emeritus)

Jennifer Bates Ehlert

Emmanuel College

Serious Glamour: Fashioning the Matinee Girl in Edmund Tarbell's
Preparing for the Matinee

Virginia Raguin

College of the Holy Cross (emeritus)

Stained Glass in the Gilded Age

Detailed Session Schedule

Friday, October 23, 10:00–11:45am

Salem 1A

Interdisciplinary

Site-Responsive Reflections: Visual Inquiry and Community Storytelling

Chair: William Culpepper
Montana State University

Brit Rowe

Ohio Northern University
Grafik Intervention: Engaging the Community Through Storytelling and Site-Specific Installations

Yana Sakellion

American University
Stories That Take Place in AR

Dilge Dilsiz

Miami University of Ohio
Site as Studio: Residency-Based Exploration of Place, Memory, and Narrative

Herb Vincent Peterson

Anderson University: South Carolina School of the Arts
Projecting the Unprojected: Grafik Intervention on Church Street

Salem 1B

Art History

A Sight to Behold? The Visualities of Ancient Mediterranean Art, Session II

Chair: Michael Anthony Fowler
East Tennessee State University

Heather Bowyer

Arizona State University
Here for a Limited Engagement—Athenian and Corinthian Comic Figurines

Lillian Joyce

University of Alabama in Huntsville
Too Commonplace to be Seen? Maenads in Roman Houses and Gardens

Joseph Kopta

Temple University
Vibrant Surfaces: Book-Ended Marbles and the Jeweled Style in Late Antique Visuality

Dominik Lengyel

Brandenburg University of Technology Cottbus-Senftenberg
Ancient Painted Vases: Unfolding in Antiquity Versus Fixation in the Museum

Detailed Session Schedule

Friday, October 23, 10:00–11:45am

Salem 1C

Art History

Art of the United States Open Session, Session II

Chair: Kelsey Frady Malone
Berea College

Michael Hartman

Rhode Island School of Design
Formulaic Approaches to Landscapes and Portraits in Maryland and Virginia, 1750–1800

Alan Wallach

William & Mary
Why The Eastern Establishment Built the Metropolitan Museum of Art and Why It Matters for the History of American Art

Joel Settlemyer

University of Arkansas
“Crude Landscaping”: Japanese-American Political Resistance and the Internee’s Victory Garden

Hannah Dinning

University of Virginia
Entwined: Renarrating Childhood in New York City through Film

Annie Dell’Aria

Miami University
Her Plumbing and Her Bridges: Infrastructure as Readymade in Twentieth-Century American Art

Salem 3A

Other

The Variety Show

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

Gretchen Gasterland-Gustafsson

Minneapolis College of Art and Design
Damon Stanek
Minneapolis College of Art and Design
Beauty vs. Function: A Swedish Battleground

Stacey Holloway

University of Alabama at Birmingham
Everything is Under Control

Ann Ford

Virginia State University
Bad Slide Karaoke— Oops Design Edition

Amy Johnson

Appalachian State University
Full Metal Muse: A Designer’s Cabinet of Curiosities

Detailed Session Schedule

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Friday, October 23, 10:00–11:45am

Salem 3C

Art History

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)

Little and Poor: Early Depictions of Francis of Assisi in Art and Life

Michael Shane Harless

Nicholls State University

The Itinerancy of the Marzolini Triptych and its Didactic Message to the Poor Clares of Sant'Agnese in Perugia

Anne Proctor

Roger Williams University

Organizing the Painters' Chapel: Friar-Artists in the early Accademia del Disegno in Florence

Winston 1A

Interdisciplinary

Interwoven Narratives: Reinventing Storytelling Across Art, Design, and Emerging Media: Part One – The Core & The Framework

Chair: Feixue Mei

James Madison University

Chair: Rachael Paine

Virginia Tech

Minjee Jeon

Montana State University

The Architecture of Consolation: Ethical Mediation through Hybrid Spatial Narratives

Bradley Sinanan

Florida Atlantic University

Queering Interfaces through Friction and Non-Linear Narrative

Bobby Campbell

The University of North Carolina at Charlotte

Mudtukki: A Future Fauna Folktale

Kathi Martin

Drexel University

Emil Polyak

Drexel University

Extending the Textile Heritage Narrative through Advanced Digital Technology

Detailed Session Schedule

Friday, October 23, 10:00–11:45am

Winston 1B

Studio Art

Show Off: Art exhibitions and their discontents

Chair: Rocky Horton

Lipscomb University

Chair: Thomas Sturgill

Belmont University

Brittani Brown

University of Central Florida

Sexton Road: ACNH – Meeting Viewers

Where They're At

Sarah Riches

University of Alabama

Clothing, Conversation, & Context:
collaborating to better understand
clothing in art

Ashley Kenneth Chavis

Northwest Mississippi Community College

Lucia Nelson

Northwest Mississippi Community College

Appropriation Station 2.0: Album Art and
Art History

Ashley Kauschinger

Georgia Gwinnett College

Something from Nothing: Exhibition-
Making and Pedagogy

Nubia Nurain Khan

Duke University

Participatory Curation in VR: Visitor
Agency and Curatorial Play in Epochal
Assemblages

Winston 1C

Art Education

Interwoven Practices: Bridging Studio Art and Art Teacher Education

Chair: Maria Robinson

Salem College

Laura Boban

Smith College

College Students as Teaching Artists:
Possibilities for Bridging the Artist/Art-
Teacher Divide

Maria Robinson

Salem Academy and College

Weaving Practice and Pedagogy:
Preparing Artist-Teachers Across
Contexts

Detailed Session Schedule

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Friday, October 23, 10:00–11:45am

Winston 3B

Studio & Art History

Storytelling as Resistance, Session II

Chair: Crystal Brown

West Virginia Wesleyan College

Melissa Brown

Georgia Southern University

Weaponized Art and The Aesthetics of Oppression

Brooklin Routt

Western Carolina University

Despite/In spite of: The Resilience of Appalachian Culture After Exploitation

Matthew Fields

University of Arkansas at Pine Bluff

A Critique of the Telling of the Story

Winston 3C

Graphic Design

Guiding Principles for Inclusive Design Values

Chair: Meaghan Dee

Virginia Tech

Chair: Rebecca Tegtmeyer

Michigan State University

Chair: Anne H. Berry

University of Illinois–Chicago

Latrina Lee

University of Illinois, Chicago

Leading Dual roles in Design

Jarrett Fuller

North Carolina State University

Publishing Creates Publics

Christina Singer

University of North Carolina at Charlotte

Design Anthropology's Impact: An Autoethnographic Reflection

Meena Khalili

University of South Carolina

Designing for Wellbeing

Vinicius Lima

Grand Valley State University

Designing Self-Observation: The Importance of Reflection in Design Education and Practice

Detailed Session Schedule

Friday, October 23, 10:00–11:45am

Conference 1, lower level

Art Education

Stitch by Stitch: Teaching Deliberate, Unhurried Creation

Chair: Karen Gergely
Graceland University

Abigail Upshaw

*The University of North Carolina
Wilmington*

Slow Stitching, Slow Seeing: English Paper
Piecing in the Art History Classroom

Kara Braciale

*Corcoran School of the Arts and Design at
The George Washington University*
Project Share: Speculative Index

Laura Lee McCartney

Texas Woman's University
Slow Stitch Stories: Reflective Practice
and Creative Connection

Jennifer Ruth Hoyden

Teachers College, Columbia University
Reclaiming the Power to be Attentive:
Reflections on a Community Project

Conference 2, lower level

Interdisciplinary

Toward an Appreciation of Dolls as a Creative Medium, Session I

Chair: Sara Woodbury
*Barry Art Museum at Old Dominion
University*

Ann Roberts

Lake Forest College Emerita
Lessons from the Dollhouse: Dolls and
Dollhouses in the Early Modern as
Teaching Tools

Jennifer Kruglinski

Salisbury University
Play, Paper Dolls, and Little Nurse Eleanor

Erin L. McCutcheon

University of Rhode Island
Performing la mala madre: Dolls as
Objects of Feminist Instruction in
Mexican Art

Emily Aguiló-Pérez

West Chester University of Pennsylvania
Plastic as Practice: Barbie, Creativity,
and the Cultural Work of Dolls

Detailed Session Schedule

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Friday, October 23, 10:00–11:45am

Piedmont Hall 1, lower level

Art History

Ghosts: Tracing the Spectral from the 19th Century to the Present, Session I

Chair: Natalie Phillips

Ball State University

Chair: Laura Golobish

Ball State University

Olga Johnson

CUNY–Queensborough Community College

The Revenant Bard: Shakespeare Haunting the French Stage (1827–1864)

Julia Carita

Temple University

“Visceral, Mystical, Navigating, and Experiential.” Aura Photography as Metaphysical Collaboration

Carey Gibbons

University of North Texas

Technology, Spirit Communication, and Dispersed Subjectivity in the Work of Evelyn De Morgan, Georgiana Houghton, and Anna Mary Howitt

Dafna Steinberg

Delaware County Community College

Ghosts in the Viewfinder: Spiritualist Photography’s Influence on Contemporary Image Making

Piedmont Hall 2, lower level

Studio Art

Life Disruptions as Opportunities for Artistic Growth, Session II

Chair: Stella Arbeláez Tascón

University of Central Florida

Steven Pearson

McDaniel College

Pandemic Pivot: Teaching, Practice, and a Return to Representation

Anna Webb

University of Central Florida

Growing from Myself: Abstracting Self Portraiture as a New Framework of Visual Language for Abject Experiences and Ingrained Emotions

Kayla Lehman

Georgia Southern University

Obsessive Compulsive Disruption: How OCD Has Impacted My Creative Practice

Detailed Session Schedule

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Friday, October 23, 1:15–3:00pm

Salem 1A

Art History

Transnational Threads in Asian Art, Session I

Chair: Keyu Yan

Savannah College of Art and Design

Chair: Pinyan Zhu

Emory University

Ruoxuan Yuan

University of Chicago

Revolutionizing a Medium: From Sosaku Hanga to Chinese Avant-Garde

Yi Liu

East Tennessee State University

Picturing the Modern Nude: Cross-Cultural Aesthetics of Photography in Republican China

Hae Yeun Kim

Brooklyn Museum

Borderless Space and Interwoven Identities of Korea and Japan: Koma Shrine during the Japanese Imperialism in the Modern Period

Amanda Wangwright

University of South Carolina

Transnational War-Relief Activism and Modern Chinese Art during the Second Sino-Japanese War

Salem 1B

Graphic Design

Tangible Typography, Session I

Chair: Megan Irwin

Washington University in St. Louis

Chair: dan elliott

University of Louisville

Megan Irwin

Washington University in St. Louis

The Maker's Mark: Alt-Tech Typography

Matthew Holben

Tennessee Technological University

Off-Screen Typography: Decisions Dictated by Material

Anna Buckner

Appalachian State University

Soft Systems: Material Thinking in Typographic Practice

Jonathan Sangster

Texas A&M Corpus Christi

Beyond the Screen: Found Materials and Analog Methodologies in Graphic Design

Johnathon Strube

East Tennessee State University

Material Language

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Salem 1C

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
Embroidered Meanings: Black & White
Narratives in a Colonial Sampler

Rhonda Reymond

West Virginia University
Richard Lonsdale Brown: The Art Colony
Experience? A Black Man and the Dublin,
New Hampshire Artists' Colony

Evie Terrono

Randolph-Macon College
Racial Politics and Malvina Hoffman's
Races of Mankind 1937 Exhibition at the
Virginia Museum of Fine Arts

Michael Hogan

IDSVA
Language Happening: Mythology and
the Art of Allan Kaprow

John J. Curley

Wake Forest University
Melvin Edwards Covers Anthony Caro

Salem 3A

Graphic Design

Design Under Pressure: Graphic Design, Information, and Political Crisis

Chair: Melanie Uribe
Southern Connecticut State University

Ghazal Foroutan

California State University San Marcos
Burqa as a visual/cultural object

Melinda Posey

Christian Brothers University
Designed Consequences: Visual
Pedagogy, Politics, and Resistance in a
Divided Landscape

Zaire McPhearson

Winston Salem State University
Design Is Not Neutral: Graphic Design,
Memory, and Resistance

Detailed Session Schedule

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Friday, October 23, 1:15–3:00pm

Salem 3B

Interdisciplinary

When the Story Breaks, Session I: Making Objects, Shaping Spaces

Chair: Yana Sakellion

American University

Andrew Ames

Robert Morris University

QWERTY – Tools to bring together and divide

Eric Charlton

Millsaps College

Digitally Augmented Handmade

Jason Schwab

Flagler College

A Dining Room Gallery Called Southern Exposure Project Space

Rae Goodwin

University of Kentucky

Portal: Performance Art Events in my Basement

Salem 3C

Art History

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

Chair: Joseph Silva

Community College of Rhode Island

ElDante Winston

Kansas State University

Pope Leo X and the Medici Vision of Papal Rome

Amelia Beacham

University of Alabama

Out of the Deep: Shedding Light on the Function and Significance of Severo Calzetta's Sea Monster Bronzes as Symbols of Global Expansion

Lydia Yi

Duke University

Mythologizing Otherness: The Native American as Satyr in Early Modern French Spectacles

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Winston 1A

Interdisciplinary

Interwoven Narratives: Reinventing Storytelling Across Art, Design, and Emerging Media: Part Two – Emerging Practices and Media Intersections

Chair: Feixue Mei

James Madison University

Chair: Rachael Paine

Virginia Tech

Crystal Brown

West Virginia Wesleyan College

Lilith: Examining Fear, Threading Narratives

Minso Kim

University of North Texas

Interwoven Worlds: Speculative Artifacts Between Human and Technological Futures

Nadia Issa

University of Arkansas

Reclaiming Narratives for the Futures
We Build: Technology Empowered Storytelling as a Pedagogical Framework

Winston 1B

Studio Art

Artist driven AI, Session I

Chair: Augustus Wendell

Duke University

Chair: Shachaf Polakow

Independent

Augustus Wendell

Duke University

Shachaf POLAKOW

University of Louisville

Toward Polyphonic AI: A Collective Framework for Artist-Designed Machine Learning

Bill Seaman

Duke University/Co-director of the Emergence Lab

Neosentience / Insight Engine 2.0 – Building an AI-Enhanced 3D Virtual Research Environment for Exploratory Knowledge Discovery

Chad Eby

University of Kentucky

What the Instrument Refuses

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Winston 1C

Studio Art

Binding Stories: Cultural Threads Across Borders

Chair: Haelim Allen
Samford University

Basel Alsheikh Ali

University of Cincinnati College of Design, Architecture, Art and Planning (DAAP)
Tracing Fabric: Memory and Forced Migration

Jamie Ho

Florida State University
Atlars: Threads of Familial Memory, Resourcefulness, and Migration

Haelim Allen

Samford University
Liminal Threads: In-Between Past and Present

Winston 3A

Graphic Design

Async Graphic Design: Building Real Studio Culture

Chair: Sebastian Giraldo
Youngstown State University

Matthew Finn

University of Northern Colorado
A Virtual Design Studio: Reinventing Classroom Techniques for the Asynchronous Digital Space

Sang-Duck Seo

University of Nevada, Las Vegas
Beyond Deliverables: Reconstructing Visual Dialogue and Creative Momentum in Asynchronous Design Studios

Sebastian Giraldo

Youngstown State University
Shared Work, Shared Momentum: Critique and Connection in Remote Studios

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Winston 3B

Interdisciplinary

Threads, Patterns, and Disruptions in Art + Disability Studies

Chair: Jonathan Frederick Walz
The Columbus Museum, Georgia

Chair: Melissa Warak
University of Texas–El Paso

Amanda Cachia

Arizona State University

Weave In, Weave Out: Disability as Social Sculpture and Radical Textile Activism

Silvia Alberti

Iowa State University

Design as Inquiry: A Classroom-Embedded Study of Aesthetic Framing and Children's Interpretations of Assistive Devices

Anne Goodyear

Independent Scholar

Spindleworkers and Spindle-artists: Reframing Creative Practice at Spindleworks, 1976–2026

Winston 3C

Interdisciplinary

Interstice: Existing Between Spaces in Art & Academia

Chair: Colleen Merrill

Bluegrass Community & Technical College

Margaret LeJeune

GroundTruth Institute

Practicing in the Interstice: Lens-Based Ecologies and Feminist Archival Practice

Sunny Spillane

University of North Carolina Greensboro

Queer DIY Fashion, Improv Patchwork, and Queerness as a Creative Practice

Cait McCarthy

Auburn University

Blurred Boundaries: Practice as Pedagogy and Pedagogy as Practice

Kristin Kiser

Christopher Newport University

Uncommon Threads

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Conference 1, lower level

Interdisciplinary

Beyond the Visual: Time, Senses and the Expanded Experience, Session I

Chair: Derek Toomes

UNC-Greensboro

Chair: Stephen Skorski

UNC-Greensboro

Leilei Xia

University of North Carolina Greensboro

Empty touch—the Art of Consciousness

Olga Legg

Otis College of Art and Design

Dialogism and Sensory Experience in

Ettore Scola's "Le Bal": Beyond the Visual

Nik Aberle

Texas A&M University

Sculpting Sound, Sharing Space:

Perception as Material Practice

Conference 2, lower level

Studio & Art History

Breaking Stereotypes: Recontextualizing Underrepresented Voices and Communities

Chair: Alexander Alvarez

University of Central Florida

Jason Burrell

University of Central Florida

Office Supplies Disruptions: Rethinking

Studio Art Practice Through Radical

Material Accessibility

Samantha Morgan

Georgia Southern University

Visual Activism: How Visual Arts can

Become a Voice for Change

Kenyari Gil Rosario

University of Central Florida

Emotional Support Friends:

Creating Social Impact through Art

and Polite Humor

Alicia Reynolds

University of Central Florida

Sacred Saccharine: Exploring

Themes of Hybrid Identity while

Critiquing Orientalism

Armon Means

Belmont University

Emmanuel Saka

Belmont University

Reclaiming the Living Archive through

Diasporic Collaboration and Celebration

Detailed Session Schedule

Friday, October 23, 1:15–3:00pm

Piedmont Hall 1, lower level

Art History

Ghosts: Tracing the Spectral from the 19th Century to the Present, Session II

Chair: Natalie Phillips

Ball State University

Chair: Laura Golobish

Ball State University

Leith MacDonald

Brandywine Museum of Art

Haunted Realism: Andrew Wyeth's
Afterlives and the Scent of
Christina's World

Emily Goodman

Transylvania University

Haunted Songs and Ghost Photography
in Kristine Potter's Dark Waters

Miranda Hynes

*The University of North Carolina at
Chapel Hill*

Digital Memory, Digital Noise: Unsettling
Technological Regimes of Vision in Jim
Campbell's *Memory / Recollection* (1990)

Piedmont Hall 2, lower level

Studio Art

Beyond the Studio: Art Pedagogy and Community Collaboration, Session I

Chair: Su A Chae

University of Arkansas

Chair: Jee Hwang

Grand Valley State University

Cody Norton

Lyon College

In Care Of: Letters, Archives, and Rural
Queer Visibility in Arkansas

Erin McIntosh

University of North Georgia

Enriching Healing Spaces: Experiences
Teaching and Navigating Collaborative
Mural Painting with a Community Partner

Melissa Geiger

East Stroudsburg University

From Archive to Atmosphere: An
Immersive Community Collaboration
in a 1939 Theater

Samara Johnson

University of Wyoming

Together We Wool: Felting a Project from
Grant to Gathering

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Salem 2

Other

I Got the Chair: Navigating Career and Administrative Roles in Art and Design

Academic Departments

Chair: Vinicius Lima

Grand Valley State University

Martin Lang

Columbia College

Creative Practice as Administrative Method in a Small Art Program

Bryan Robertson

Yavapai College

Leading by Design: Unifying Departments through Service, Vision, and the Arts

Melanie Uribe

Southern Connecticut State University

Leadership as a Creative Practice: Navigating Power, Practice, and Purpose in Academia

Ashley Busby

Nicholls State University

The Art of Plate Spinning: A Year (almost) in the Life of a Newly Minted Administrator

Salem 1A

Art History

Transnational Threads in Asian Art, Session II

Chair: Keyu Yan

Savannah College of Art and Design

Chair: Pinyan Zhu

Emory University

Yanfei Yin

Ringling College of Art and Design

Du Fu Reimagined: Paintings after Du Fu's Poems in Japan and China

Pinyan Zhu

Emory University

Buddhist Imagery of Ethnic Others in Early Tang (618–907) China

Julia Wintner

Bradbury Art Museum Arkansas State University

Balimania: Transnational Circulation and the Making of Bali in 1930s

Detailed Session Schedule

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Friday, October 23, 3:15–5:00pm

Salem 1B

Graphic Design

Tangible Typography, Session II

Chair: Megan Irwin

Washington University in St. Louis

Chair: dan elliott

University of Louisville

dan elliott

University of Louisville

stre t c h i n g type

Kayla Clark

University of Wyoming

Proof of Process: Letterpress, Curiosity & Shared Making

Ryan Meyer

University of Alabama at Birmingham

Type in the White Cube

Luiz Ludwig

Washington University in St. Louis

Data Has Weight: An Exploration of Typographic Data Physicalization

Cat Normoyle

East Carolina University

Embodied Typography: Teaching Type Through Material, Space, and Interaction

Salem 1C

Art History

New Uses for Old Things: Toward a History of Artists using the Old-Fashioned

Chair: Joseph Litts

Princeton University

Chair: Michael Hartman

Rhode Island School of Design

Raluca Iancu

Iowa State University

Rachel J Eike

Iowa State University

Innovative Sustainable Solutions: Bridging the Divide between Fashion and Papermaking

Audrey Hong

University of Maryland

Cut From the Same Cloth: The Vintage Sari in Suchitra Mattai's "Sari Weaving" Tapestries

Nathan Goldberg

Emory University

The Outmoded and Progress: Zoe Leonard's Analogue

Emily Cadger

University of British Columbia

Nymphic-Ecological Bodies in late-Victorian Visual Culture

Michael Anthony Fowler

East Tennessee State University

Retention, Reinvention, Revival: Approaching 'Old-fashioned' Artforms in Classical Greece

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Salem 3A

Interdisciplinary

What Punk Taught Me: Moving Punk Beyond Punk

Chair: Greg Blair

University of Southern Indiana

Chair: Jason Swift

University of West Georgia

Samantha Russell

Independent Artist

Punk Art: A Culture of Concepts

Dixie Boswell

Mississippi State University

Punk Is A Thief

Valerie George

University of West Florida

Christopher Satterwhite

University of West Florida

Punk as Method: Artist-Run Archives, Community Memory, and the Ethics of DIY

James Wysolmierski

Tennessee Technological University

Punk's Not Dead! I Just Got Older

Salem 3B

Art History

From Disruption to Renewal: Rethinking Art History with AI

Chair: Rachel Daichendt

Point Loma Nazarene University

Yumi Park-Huntington

Framingham State University

How to Redesign the Art History Survey course using AI tools

Caitlan Smith

Arkansas State University

AI Applications for Ancient Art History Education

Stephen Mandravelis

Furman University

90% of Somewhere I Couldn't Get Myself: Assessing AI Aided Assignment Design in Art History

Keidra Navaroli

University of Central Florida

By Hand & Algorithm: A Case Study on the Integration of AI in Southern Folk Arts

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Salem 3C

Art Education

**This Classroom is a Safe? Woke?
Authentic? Space: Pedagogy for the
Post-Millennial Generation**

Chair: Elizabeth Pugliano

University of Colorado Denver

Chair: Lindsay Alberts

Savannah College of Art and Design

Glenda Swan

Valdosta State University

Pulling Back the Curtain: Realigning
Expectations and Elucidating
Methodologies

Elizabeth Pugliano

University of Colorado Denver

"Dear Students" 2.0: Thoughts on a
Revised Introduction to the AH Survey

Karen Gergely

Graceland University

Cultivating a Studio Culture of Radical
Belonging, Honesty, and Risk Taking

Winston 1A

Studio Art

**Interwoven Practices: Building Artist
Communities Through Shared Structures**

Chair: Kelly Boehmer

Savannah College of Art and Design

Chair: Shannon Estlund

Savannah College of Art and Design

Monica Cioppettini

Savannah College of Art and Design

Structures of Support: Rethinking Artist
Community and Collaboration

Shannon Estlund

Savannah College of Art and Design

Structure as Care: Building Artist
Communities With and Without Walls

Charles Carbia

Savannah College of Art and Design

Community Through Performance Art

Detailed Session Schedule

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Friday, October 23, 3:15–5:00pm

Winston 1B

Studio Art

Artist driven AI, Session II

Chair: Augustus Wendell

Duke University

Chair: Shachaf Polakow

Independent

Ruiqi Zhang

University of Missouri

Generative AI and the Perception of
Time in Moving Image

Erich Barganier

Duke University

Developing Modularity and Hybrid
Functionality in Neosentient Systems

Júlia Pontés

University of Tennessee at Chattanooga

We only know what we are looking at,
if we know what we are looking for | AI
Imagery and its ethical challenges

Winston 1C

Interdisciplinary

Dropped Stitches and Tech Glitches:

Failure as Method, Pedagogy & Practice

Chair: Toni Armstrong

Boston University

Chair: Douglas Cushing

University of Texas

Gene Santiago-Holt

Drexel University

Decolonial Glitch Methodology: Failure,
Discorrelation, and the Refusal of
Smooth Media

David Thomas

Utah State University

New York City Spaces and the Dream
of Cybernetic Citizens

Dave Hannon

Drexel University

Normal Is a Setting: On Becoming
Unhirable

Liz Van Verth

Kutztown University

My Body is Unraveling

Detailed Session Schedule

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Friday, October 23, 3:15–5:00pm

Winston 3A

Studio & Art History

Interwoven Surfaces: Public Art, Space, and Disruption

Chair: Raymond Yeager

Savannah College of Art and Design

Julia Kershaw

The University of Tennessee, Chattanooga

Iván Argote's *Turistas*: Don't Forget Your Poncho!

Lisa Freiman

Virginia Commonwealth University

Richard Hambleton's *Disruption: Image Mass Murder* (1976–1979)

Jeff Schmuki

Georgia Southern University

PlantBot Genetics: Ecological Satire in Public Space

Winston 3B

Studio & Art History

The Artist's Book: Defining and Defying a Medium

Chair: Morgan Brittain

William & Mary

Kerry Mills

Mary Baldwin University

Page Specific: Davi Det Hompson's Self-Published Artist Books

Erik Waterkotte

University of North Carolina-Charlotte

Artist's Books as Sympathetic Magic

Rebecca Szantyr

New York Public Library

Extending the Page and Collapsing Time: The Artists' Books of Warja Lavater

Jacob Wan

University of North Florida

Conceptual Books and Materiality in Bookmaking

Laura Golobish

Ball State University

Never Mind the Matrix: Print as Boundary and Performance in Object as Conceptual Workbook

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Winston 3C

Interdisciplinary

Multispecies Futures: Technologies and Practices for Cross-Species Dialogue

Chair: Margaret LeJeune
GroundTruth Institute

Jacklyn Brickman

Western Michigan University
Cosettes: Exploring Human-Plant
Relationality Through Sugar Beet
Processing

Linnea Ryshe

Nicholls State University
Afield: Beyond Knowledge

Nastassja Noell

Western Carolina University
Imagination as a sensory organ

Hadi Asgharpour

University of Texas at Dallas
Struggling in the Ecosystem: An
Interactive Approach to Memory
and Environmental Loss

Conference 1, lower level

Interdisciplinary

Beyond the Visual: Time, Senses and the Expanded Experience, Session II

Chair: Derek Toomes
UNC-Greensboro

Chair: Stephen Skorski
UNC-Greensboro

Jennida Chase

University of North Carolina at Greensboro

Hassan Pitts

University of North Carolina at Greensboro
Entangled Circle Project

Rolanda Spencer

Morehouse College
Divine: Field-Based Artistic Research
and the Translation of Diasporic
Knowledge Systems

Jae-Eun Suh

Wichita State University
Constructing Presence through Sound
and Motion

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Conference 2, lower level

Interdisciplinary

Immersive Threads: Narrative, Participation, and the Making of Experiential Worlds, Session II – Mediated Environments and Experiential Narratives

Chair: Angela Whitlock

Mississippi State University

Hannah Rego

University of Louisville

Sane Territory: field notes and sketches of experiments in space-mind

Melissa Yes

University of Alabama

To Kill A Story (To Make It Anew)

Jessica Wagner

PhD Candidate, Institute for Doctoral Studies in Visual Arts (IDSVA); Art Professor, South Suburban College

Intertwining: Agnes Denes Tree Mountain – A Living Time Capsule, and Merleau-Ponty's Chiasm

Haewon Jang

Teacher College, Columbia University

Acoustic Traces of Ruin

Silvia Ruzanka

Rensselaer Polytechnic Institute

Hybrid play for hidden worlds: a CAVE-VR and tabletop game about humans, soil, and hidden ecologies

Piedmont Hall 1, lower level

Art History

Innovations and Institutions in Southeastern Cities

Chair: Sarah Gordon

National Museum of African American History and Culture

Chair: Miriam Grotte-Jacobs

National Museum of African American History and Culture

Elizabeth Messick

Sawtooth School for Visual Art

A Tradition of Weaving in Winston-Salem, Forsyth County, North Carolina – Moravian through Modern

Mollie Salah

Independent Scholar

Culture Creators: Women and their Institutions in Post-Civil War Washington

Sarah Battle

Ed Hamilton Studios and Visitor Center

All Roads Lead to Louisville: Recontextualizing Sam Gilliam's and Kenneth V. Young's Emerging Studio Practices

Gayle L. Goudy

Independent Scholar

Holding Hands with Erased Ancestors: Stephen Hayes's Memorial Fountain and Re-Inscription

Detailed Session Schedule

Friday, October 23, 3:15–5:00pm

Piedmont Hall 2, lower level

Studio Art

Beyond the Studio: Art Pedagogy and Community Collaboration, Session II

Chair: Su A Chae

University of Arkansas

Chair: Jee Hwang

Grand Valley State University

Su A Chae

University of Arkansas

Mural Painting as Collaborative Creative and Pedagogical Practice

Tianqiutao Chen

Auburn University

Seen/Unseen: A Participatory Visual Investigation into the Migrant Children in China

Lydia Smith

Wake Forest University

From Student to Teacher: What Artists Can Learn About Working With Communities From the Ohio Field School

	8:00–9:45am	10:00–11:45am	1:15–3:00pm	3:15–5:00pm
Salem Ballroom 2	Closed	Quiet working area	Quiet working area	Quiet working area
Salem 1A	AE: Entangled Pedagogies; Kim		IN: Aesthetic Witnessing, Session I; Garr, Thompson	IN: Aesthetic Witnessing, Session II; Garr, Thompson
Salem 1B	IN: Breaking Down Silos, Session I; Zawadzki	IN: Breaking Down Silos, Session II; Zawadzki	GD: Mediating Memory, Session I; Panahandeh, Limbu, Behmanesh	GD: Mediating Memory, Session II; Panahandeh, Limbu, Behmanesh
Salem 1C	SA: Flat Screens, Flat Images?; Shin	AH: What is “Psychedelic Art” Now?; Jordan	AH: East Asian Art; Wangwright	IN: What We Carry Forward; Anderson
Salem 3A			AH: Interwoven Labors, Session II; Braum, Kelly	AE: Everything Is Painting Now (So How Do We Teach It?); Callander
Salem 3B	AH: Human, Inhuman, and Unhuman; McBryde	IN: When the Story Breaks, Session II; Sakellion	AE: When Creativity Becomes Contested; Olszewski	GD: Patterns of Power; Key
Salem 3C	AH: History of Photography, Session I; Wang	AH: History of Photography, Session II; Wang	AH: Dream of Regionality in a Post-Globalized America; Dawkins	SAH: Reweaving Design History in Contemp. GD Education; Elkashif
Winston 1A		SA: Collaborative Pattern Activity; French, Elliot; Workshop	AH: Eighteenth-Century Art, Session I; DiSalvo, Williams	AH: Eighteenth-Century Art, Session II; DiSalvo, Williams
Winston 1B	GD: Designing Beyond Sight, Session I; Jung	GD: Designing Beyond Sight, Session II; Jung	GD: RISO Printing in Edu., Research, Studio Culture; Valdes, Dedas, Nace	
Winston 1C	IN: Practices of Place; Klaus, Orzulak	AH: Open Session in Latin American Art, Session I; Nicewinter, Stephens	AH: Open Session in Latin American Art, Session II; Nicewinter, Stephens	
Winston 3A	AH: Crafting a Narrative for Preservation; Okin, Francis	AH: African Animals in Art and Visual Culture; Howie, Schwartzott	SA: Cut and Paste; VanderLaan-Delaney, Stone-Collins	
Winston 3B	Undergrad: Art History & Museum Studies, Session I; Brown, Matyczky	Undergrad: Art History & Museum Studies, Session II; Brown, Matyczky	Undergrad: Studio Art & Graphic Design; Sheilds	AH: Disentangling Imperial Identity; Mephokee, Simonetti
Winston 3C	IN: Stitching Freedom; Hall	SA: Drawing Out; Adams	SA: Making Your Mark; Mongeon	SAH: Beautiful Residue; Cobillas-Ottinger, Cozzens
Conference 1	IN: Knotting Together; Seiler	SAH: Interwoven: Textiles and Digital Technology; Kienle, Applebaum	SAH: Painting Isn’t Dead Session I; Giannell	SAH: Painting Isn’t Dead Session II; Giannell
Conference 2	IN: Appreciation of Dolls as a Creative Medium, Session II; Woodbury	SAH: Governing Visibility; Valikhani	SA: Down The Rabbit Hole; Ramsey, Gohde	AE: Disrupting the Page; Flynn
Piedmont 1	SAH: Reinterpreting Universal Design; Williamson	AH: Labor, Desire, and the Working Body; Del Dago	AH: Art as Memory for Social Justice, Session I; Scalissi	AH: Art as Memory for Social Justice, Session II; Scalissi
Piedmont 2	(CASP) Resilience & Versatility in Animation Edu., Session I; Fu, Russo	(CASP) Resilience & Versatility in Animation Edu., Session II; Fu, Russo	SAH: Weaving Relations; Kim	GD: Regional–Global; Cote, Epstein

Detailed Session Schedule

Saturday, October 24, 8:00–9:45am

Salem 1A

Art Education

Entangled Pedagogies: Teaching Art through More-Than-Human Ecologies

Chair: Boram Kim

University of Massachusetts Amherst

Angelina Parrino

The University of Tampa

The Threads That Connect Us:
Drawing, Ecological Attunement,
and Shared Inquiry

Lynn Bustle

University of Georgia

Martijn van Wagtenonk

University of Georgia

MUSHrooms as Living Systems:
Teaching and Making Art through
More-than-human Ecologies

Mikewindy aka Mikey Mitchell

Tennessee State University

The Nina Lovelace Center for Arts
and Social Practice at TSU

Jedidiah Gant

North Carolina State University

Yuanqing Tian

North Carolina State University

Performing the Possible: Speculative
Prototyping as Interdisciplinary
Pedagogy beyond Wearables into
Hybrid Realities

Moey Hewitt

Florida State University

Entangled Ecologies: Weaving Futures
Beyond Fracture

Salem 1B

Interdisciplinary

Breaking Down Silos: Interdisciplinary Strategies for Art and Art History's Future, Session I

Chair: M. Franny Zawadzki

University of Mississippi

Dylan DeWitt

Florida Gulf Coast University

Identifying Art-Like Dimensions Within
Non-Art Fields

Gwynne Dilbeck

Columbus State Community College

Interwoven Inquiry: Experiential Learning
at the Intersection of Art and Biology

Alejandra Gimenez-Berger

Wittenberg University

Art History as Intervention: Building
Health Humanities through Visual and
Community Engagement

Detailed Session Schedule

Saturday, October 24, 8:00–9:45am

Salem 1C

Studio Art

Flat Screens, Flat Images? Rethinking Craft, Resistance, and Materiality in the Studio Art Classroom

Chair: Yun Shin

Austin Peay State University

Yun Shin

Austin Peay State University

Teaching Craft Beyond the Digital Image

Luke Warren

Austin Peay State University

The Touch Crisis in Art-making

Claire Bula

Boston University & Claire Bula Designs

Formed by Hand: The Humanity of Making

Parker Estes

Independent

Analog/Digital Revival Type: The Lost Typography of Physical Media and Analog Video

Alana Mango

Kennesaw State University

2D Hybrid Animation as Dadaist Collage: A Multidisciplinary Integrative Process

Salem 3B

Art History

Human, Inhuman, and Unhuman: The Body and Definitions of Humanity in Art and Visual Culture

Chair: Brynne McBryde

Seton Hill University

Cali Buckley

Independent

The Corporeal Imagination: Body Metaphors and Interpreting Contagion

Amelia Goldsby

University of Iowa

Necessarily Subject to Death: Fragments of the Human and Tree Body in Oil Sketches of Nineteenth-Century France

Nadia DelMedico

University of Minnesota - Twin Cities

Be a Doll: Children, Care, and Curatives in Nineteenth-Century Print

Samuel Bazdresch

University of Missouri Columbia

The Monstrous Hero as Threat to the Marginalized Self in Liu and Takeda's "Monstress"

Detailed Session Schedule

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Saturday, October 24, 8:00–9:45am

Salem 3C

Art History

Open Session: History of Photography, Session I

Chair: Peter Wang

University of Kentucky

Courtney Johnson

University of North Carolina Wilmington
Cliche-Verre

Kris Belden-Adams

Texas A&M University

Anatomy Lab without the Blood: Surgery Training by View-Master/Stereoscopy

Mary Trent

College of Charleston

Handmade Histories: African American Scrapbooks, Care Work, and the Civil Rights Struggle

Winston 1B

Graphic Design

Designing Beyond Sight: Multi-sensory Approaches to Educational and Public Information Design, Session I

Chair: Mira Jung

Kansas State University

Jenny Kowalski

Lehigh University

Elise Schaffer

Lehigh University

Please Touch: Designing Tactile Experiences for University Art Galleries

Anne Jones

Wake Forest University

The Art of Writing Image Descriptions

Sang Eun Lee

Drake University

Empathy as Method: An Embodied Journey-Mapping Approach to Accessibility in Graphic Design Education

Detailed Session Schedule

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Saturday, October 24, 8:00–9:45am

Winston 1C

Interdisciplinary

Practices of Place: Making, Learning, and the Land

Chair: Robin Klaus

Asheville Art Museum

Jessica Orzulak

Contemporary Arts Center, Cincinnati

Ricardo Chavez

*California State University Fresno and
California State University Sacramento*

*The Sprouting Box Utopia: Community
Building as Alternative Education in
1960s–1970s Northern California*

Becky Miller

Young Harris College

*The Land Remembers: Material Practice
and the Pedagogies of Place*

Kate Collyer

Burren College of Art, SUNY New Paltz

*Artwork as Threshold: The Intersection of
Walking, Printmaking, and Participatory
Practice*

William Bryant

Radford University

*Making Nature: Paintmaking and
Processes of Appalachia*

Winston 3A

Art History

Crafting a Narrative for Preservation: Curating and Defending Public Art from the New Deal to Now

Chair: Mary Okin

Living New Deal

Chair: Jacqueline Francis

California College of the Arts

Katherine Schrett

*The George Washington University, Art
History MA candidate*

*Apex of the New Deal: Depictions of
Labor on the Federal Trade Commission
Building*

Jennifer Jane Marshall

University of Minnesota – Twin Cities

*Charismatic Megafauna: Animal Court at
the National Public Housing Museum*

Abigail Miller

Kennesaw State University

*Avant-Garde and Arts Administration in
Atlanta: Conceptual Art and City-Building
through Public Arts Funding*

Jules Pelta Feldman

California College of the Arts/Independent

*Turning Left: Charles Simonds at the
Margins of Public Art*

Detailed Session Schedule

Saturday, October 24, 8:00–9:45am

Winston 3B

Undergraduate

Undergraduate Session, About the Artist: Material, Meaning and Identity

Chair: Alex Brown

NCMA Winston-Salem

Chair: Ewa Matyczek

UNC Wilmington

Katherine Allen

University of North Florida

Behind the Screen: Florine Stettheimer
and the Domestic Interior

Eléa Woodward

University of North Florida

"René Lalique: Exploring Metamorphosis,
Hybridity, and the Feminine "Archetypes"
of the Art Nouveau"

B. Davis Fleming

Furman University

Cracks in the Sidewalk: Moralized
Cityscapes of 1980s New York

Sylvie Leshen

Randolph-Macon College

Seeded Meaning and Community
Growth: Watermelon Motifs in the Art of
Mama Girl

Winston 3C

Interdisciplinary

Stitching Freedom: Craft, Memory, and Belonging Across Diasporas

Chair: Sage Hall

Georgia Southern University

Hilary Luke De-heer

Oklahoma State University

What Gets Lost in Circulation: Adinkra,
Global Design Culture, and the Work
of Memory

Yahriel Yahu

Georgia Southern University

Diasporic Craft: A Method of Historic
and Cultural Preservation

Sage Hall

Georgia Southern University

Daily Devotion: Fiber, Memory, and
Community Care of Afro-Caribbean
Seamstresses

Camisha Butler

Independent

Fastened Together: A Black Southern
Embroidery System of Language,
Memory, and Lineage

Detailed Session Schedule

Saturday, October 24, 8:00–9:45am

Conference 1, lower level

Interdisciplinary

Knotting Together: Strange Alignments, Emergent Feelings, and Moments of Undoing

Chair: Jena Seiler

University of Kentucky

Billy Friebele

Loyola University Maryland

Conversations with Aqueous Creatures
in the Forgotten River

Julia Baugh

*Institute for Doctoral Studies in the
Visual Arts*

The Reclaim Bucket: Rhizomatic Intra-
action and Sympoetic Life and Non-Life

Mysoon Rizk

The University of Toledo

How to Lift off the Weight of the World:
David Wojnarowicz's Lessons for Survival

Mary Johnson

Emory University

The Ground is Full of Stars: Knotting Stone,
Sky, and Human Presence in the Cohutta
Wilderness

Conference 2, lower level

Interdisciplinary

Toward an Appreciation of Dolls as a Creative Medium, Session II

Chair: Sara Woodbury

*Barry Art Museum at Old Dominion
University*

Andrew Shurtz

Louisiana State University

She Never Played with Dolls: Helen
Sargent Hitchcock's Influence on Doll and
Toy Design in the Early 20th Century

Jonathan Frederick Walz

The Columbus Museum, Georgia

Developing Character(s): Alma Thomas's
Stringed Dolls

Susanō Surface

Independent

Because You Stopped Being Pretty: Dolls,
Control, and Maternal Authorship

Detailed Session Schedule

Saturday, October 24, 8:00–9:45am

Piedmont Hall 1, lower level

Studio & Art History

Reinterpreting Universal Design: Pluralities, Inclusion, and Equity in Design

Chair: Bess Williamson

North Carolina State University

Hirbod Human

Florida Atlantic University

Should Design Move from a Discipline of Form to a Discipline of Experience?
Reinterpreting Universal Design Through Somaesthetics and Embodied Experience

Todd Berreth

North Carolina State University

Rethinking Universal Design Through Communication Difference

John O'Neill

University of Minnesota Duluth

Reinterpreting Universal Design: Disability Studies and the Limits of Accessibility in Graphic Design

Madeline McLaughlin

Western Carolina University

Atharva Anand Dnyanmote

Independent

Who Can Play?: Analyzing Pre-Purchase Accessibility Information for Video Games

Piedmont Hall 2, lower level

Affiliate Society Session

Resilience and Versatility in Animation Education, Session I (CASP)

Chair: Huali Fu

Ball State University

Chair: Marc Russo

North Carolina State University

Andy Beane

Ball State University

Letting Go to Move Forward: Animation Instruction in an AI-Driven Era

Jim Sidletsky

University of South Carolina Beaufort

Time for Honesty: Not everyone will work in the industry

Mohammad Saffar

Clayton University

Teaching 3D Modeling in the Age of AI: From Concept Generation to 3D Visualization through Generative Tools

Detailed Session Schedule

92

Saturday, October 24, 10:00–11:45am

Salon 1B

Interdisciplinary

Breaking Down Silos: Interdisciplinary Strategies for Art and Art History's Future, Session II

Chair: M. Franny Zawadzki
University of Mississippi

Kristina Wilson
Clark University
Art History in Expanded Media Landscapes

Julie Alderson
California State Polytechnic University, Humboldt
Our Polytechnic Future:
How a Department of Art + Film is Reinventing Itself

Salem 1C

Art History

What is "Psychedelic Art" Now?

Chair: Guy Jordan
Western Kentucky University

Joshua Cola
University of Kentucky
A Hit of Nostalgia: Mark McCloud's
Through the Looking Glass and Blotter Art
in the 1990s

Guy Jordan
Western Kentucky University
Set & Setting in Bobby Anspach's Place(s)
for Continuous Eye Contact

Rebecca Joan Neisler
Independent Scholar
Psychedelic Fractals in Normal and
Altered States

Detailed Session Schedule

93

Saturday, October 24, 10:00–11:45am

Salon 3B

Interdisciplinary

When the Story Breaks, Session II: Creativity, Ethics, and Healing

Chair: Yana Sakellion
American University

Abigail Frazier

The University of Central Florida
Turning the Inside Out: Making the
Invisible Visible Through Soft Sculpture

Sanaz Feizi

University of Memphis
Designing with AI: Rethinking
Authorship, Culture, and Appropriation
in Design Education

Joel Pasquarelli

Independent Artist
Relearning Time's Voice: How Creativity
can Heal Modern Abuses of Time

Salem 3C

Art History

Open Session: History of Photography, Session II

Chair: Peter Wang
University of Kentucky

Kyle Canter

CUNY Graduate Center
I Protest Everything: Care and Coercion in
Esther Bubley's Psychiatric Photography

Minnie Koppenheffer

Tufts University
Alienation in America: Corporate
Culture and Chauncey Hare's Impact of
Technology Survey, 1977–1978

Hanxue Zhang

The University of Missouri–Columbia
Rethinking Immediacy: Bodily Response
and Ethical Spectatorship in James
Nachtwey's War Photography

Vanessa Venable Shirk

Independent
Home Spun: Weaving Ritual and Memory
Into Appalachian Photography

Detailed Session Schedule

Saturday, October 24, 10:00–11:45am

Winston 1A

Studio Art

Geometric Pattern As Complexity Theory Metaphor (Workshop)

Chair: Matthew French

University of North Carolina Wilmington

Chair: Christopher Elliot

University of North Carolina Wilmington

Winston 1B

Graphic Design

Designing Beyond Sight: Multi-sensory Approaches to Educational and Public Information Design, Session II

Chair: Mira Jung

Kansas State University

Patrice Anderson

Jacksonville State University

Stop Designing Artifacts: Multisensory Systems in Graphic Design

Aaron Yang

Iowa State University

Vibe Coding the Syllabus: AI-Assisted Toolmaking for Enhancing Student Engagement

Grace Lee

St. Ambrose University at Mount Mercy Campus

Enhancing user experience in an online archive: An exploration of modern Korean graphic design history

Winston 1C

Art History

Open Session in Latin American Art, Session I

Chair: Jeanette Nicewinter

Northern Virginia Community College

Chair: Janet Stephens

Georgia Gwinnett College

Jeanette Nicewinter

Northern Virginia Community College

Figures and Garments: Iconography of the pre-Hispanic Cajamarca Culture

Sasha Snyder

University of Florida

The Eye, the Heart: The Corazón de Piedra Verde and Mexica Conceptualization of an Animating Force

Carol Velandia

University of Florida

Hear My Lips: A Multisensorial Approach to the Mexica Eagle-Head Tetel

Detailed Session Schedule

Saturday, October 24, 10:00–11:45am

Winston 3A

Art History

African Animals in Art and Visual Culture

Chair: Elizabeth Howie

Coastal Carolina University

Amy Schwarzzott

North Carolina Agricultural and Technical State University

Deniz Martinez

University of Delaware

Of Antelopes, Aardvarks, and Pangolins:
Zoological Knowledge of Chi Wara
Components

Kimberly Mast

*University of Arizona, Rocky Mountain
College of Art and Design*

African Animals as Symbols of Power and
the Exoticized Other in the 14th-and 15th
centuries

Maria P. Gindhart

Marshall University

Africa in Paris: (Sculpted) Animals at the
1931 Exposition Coloniale Internationale

Mary Fons

The University of Texas at Austin

Tamed Twice: African Animals and the
Ideological Work of the American Quilt

Bellinda Widmann Kambili

Independent

Minkondi art in focus of colonial
Entomology

Winston 3B

Undergraduate

Undergraduate Session, Objects in Context: Material Culture & the Construction of Place

Chair: Alex Brown

NCMA Winston-Salem

Chair: Ewa Matyczuk

UNC Wilmington

Abigail Craig

Radford University

Little Luxuries: The Art of Embroidery
during the Joseon Dynasty

Ava Gibbs

University of Alabama

"Because these stories were so
interesting:" The Concept of Family
as Seen Through the Scrapbooks at
Tanglewood.

Nina Braum-Bharti

Williams College

From Function to Symbol: The Evolution of
Sacred Space at Williams College

Regan Cerlanek

University of Alabama

Going Beyond Chapin and Lang: The
Mangbetu/ Azande Collection of Big
Game Hunter Dimitri Ziros

Detailed Session Schedule

Saturday, October 24, 10:00–11:45am

Winston 3C

Studio Art

Drawing Out

Chair: Brad Adams

Berry College

Nicole Condon-Shih

Cleveland Institute of Art

Out of Line

Alexandra Giannell

Florida International University

Undoing Line: Reframing Approaches to Drawing

Katie Knoeringer

University of North Carolina Wilmington

"In the Bushes"

Conference 1, lower level

Studio & Art History

Interwoven: Textiles and Digital Technology

Chair: Miriam Kienle

University of Kentucky

Chair: Lauren Applebaum

North Carolina Museum of Art

Mary Hauser

Gregg Museum of Art & Design, NC

State University

Gabe Duggan

East Carolina University

Inspecting Analog Techniques to

Inspire Innovation

Steven Frost

Department of Media Studies, University

of Colorado Boulder

Textiles as Method: Interdisciplinary

Material Research in the Unstable

Design Lab

Olivia Valentine

Iowa State University

between systems and grounds: a

decade of interwoven collaboration

between textile construction and

feedback-based electronic music

Becky Alley

University of Kentucky

Signal Drift: Care, Failure, and the

Hope Chest

Detailed Session Schedule

Saturday, October 24, 10:00–11:45am

Conference 2, lower level

Studio & Art History

Governing Visibility: Art, Power, and Creative Resistance in Authoritarian Contexts

Chair: Vahid Valikhani
University of Dallas

Dominik Izdebski
CUNY City College
A Gallery Disguised: The Carpet Cleaning
Gallery under Martial Law

Ahmad Khoshniat
University of Texas at Dallas
Breaking the Idol: Ritual, Control, and
Resistance in Locked (2019)

Chelsea Thompto
Virginia Tech
Obfuscation Towards Liberation

Fatemeh Baigmoradi
University of Texas at Dallas
Everyday Watching (2026)

Piedmont Hall 1, lower level

Art History

Labor, Desire, and the Working Body: Queer Visual Culture and the Politics of Class

Chair: Alex Del Dago
University of Virginia

Alex Del Dago
University of Virginia
The Heroism of Waste: Edward Melcarth
and the Erotics of Urban Labor

Zach Frazier
University of Missouri – Kansas City
Hot Copy – a queer, transmedia
exploration of twentieth century men
in publishing

Stephanie Kang
University of Denver
Collaboration, Resistance, and Liberation
in Jacolby Satterwhite's Digital Factories

Detailed Session Schedule

Saturday, October 24, 10:00–11:45am

Piedmont Hall 2, lower level

Affiliate Society Session

Resilience and Versatility in Animation

Education, Session II (CASP)

Chair: Huali Fu

Ball State University

Chair: Marc Russo

North Carolina State University

Marc Russo

North Carolina State University

Beyond the “Black Box”: Rigorous
Attribution as a Response to Algorithmic
Disruption

Kofi Opoku

West Virginia University

Motion Is Not Enough: Teaching
Stylistic Adaptability through Title
Sequence Design

Sara Gevurtz

Auburn University

Imagining Possibilities in Animation
Education

Detailed Session Schedule

Saturday, October 24, 1:15–3:00pm

Salem 1A

Interdisciplinary

Aesthetic Witnessing and Nonviolent World-Building: Art, Beauty, and Relational Ethics in Conditions of Crisis, Session I

Chair: Shana Garr

Institute for Doctoral Studies in the Visual Art

Chair: Alicia Thompson

Institute for Doctoral Study in the Visual Arts

Benjamin Ogrodnik

Augusta University

When Matter Becomes Evidence: Forensic Aesthetics and Nonviolent Relationality in the Wasteocene

Shana Garr

Institute for Doctoral Studies in the Visual Art

New Materialist Authorship: Artistic Alliances with Forests, Beetles, Salt, and Air

Mitchell Herrmann

Hamilton College

Soil Memories: Plant Witnessing in Precious Okoyomon's Art

Salem 1B

Graphic Design

Mediating Memory: Cultural Perception and Heritage in Contemporary Design, Session I

Chair: Narges Panahandeh

East Carolina University

Chair: Sumi Limbu

East Carolina University

Chair: Golnoush Behmanesh

University of Mississippi

Najmeh Pirahmadian

Ohio University

Mis/Understanding: Reframing Language Barriers and Miscommunication Through Interactive Art+Design

Mahshad Faridfar

Boise State University

Eryn Pierce

Boise State University

Rewriting the Room: Augmented Reality as a Framework for Inclusive Design History

Ashley Burke

Georgia State University

Mediating Memory in Motion: Communication Across Commercial, Documentary, and Experimental Practice

Narges Sedaghat

East Carolina University

Reflective Interfaces: Mediating Memory Through Computational Typography and Shadow

Detailed Session Schedule

100

Saturday, October 24, 1:15–3:00pm

Salem 1C

Art History

Open Session: East Asian Art

Chair: Amanda Wangwright

University of South Carolina

Anna Mages

Independent Scholar

Loose, Lyrical Landscapes: Parallels and Paradigms of the Wuming Painting Collective and Hung Liu

Keyu Yan

Savannah College of Art and Design

Beyond Surface: Asian American Queer Photography in the 1980s

Lee Must

University of North Carolina at Chapel Hill

Zhang Huan's Smellscapes: Olfactory Performance, Place, and Postsocialist Development in Contemporary Beijing

Piper Puccetti

University of Alabama

The Story Begins, and Ends, with the Gun: Reclaiming the Narrative of Xiao Lu's "Dialogue"

Salem 3A

Art History

Interwoven Labors: Motherhood, Care, and the Politics of Visibility in Art and Design,

Session II

Chair: Jessica Braum

Temple University

Chair: Meghan Kelly

Jefferson University

Jenna Clouse

Rhode Island School of Design

A New Vocabulary For Mother-Artists: "Of" instead of "About"

Qiaira Riley

University of Delaware

I Wanted the World to See: Mamie Till Mobley's Exposure

John Bowles

University of North Carolina at Chapel Hill

The Dignity of Black Migrant Women and Progressive-Era Anxieties: Competing Narratives in Sargent Johnson's Mother and Child Artworks

Su Yang

Independent artist and scholar

Maternity Journey: Painting the Realities of Motherhood

Detailed Session Schedule

101

Saturday, October 24, 1:15–3:00pm

Salem 3B

Art Education

When Creativity Becomes Contested: Teaching, Censorship, and Cultural Power

Chair: Christopher Olszewski

Savannah College of Art and Design

Luca Molnar

Stetson University

Sarah Cramer

Stetson University

Landon Newton

Independent artist/scholar

Seed Garden: Teaching Abortion in a Red State

Rebekah Lassiter

Wake Forest University

Pacific Art Curation and Display –
A mixed methods approach

Elnaz Masrour

Ball State University

Gender-Based Activism in Iran:
Implications for Understanding Artistic
Resistance

Saja Yim

University of Georgia

Bookmaking as Refuge and Resistance
for Children

Salem 3C

Art History

The Dream of Regionality in a Post- Globalized America

Chair: Chad Dawkins

Spelman College

Chad Dawkins

Spelman College

The Regional American Museum

Emily Leifer

*Seton Hall University, Montclair State
University*

L.A. Air: Light and Space in Context

Jennie Carlisle

Appalachian State University

Mountain Home: Contemporary Art from
Southern Appalachia and the Paradox
of Place

Detailed Session Schedule

102

Saturday, October 24, 1:15–3:00pm

Winston 1A

Art History

Open Session: Eighteenth-Century Art, Session I

Chair: Lauren DiSalvo

Virginia Tech

Chair: Sarah Williams

Millsaps College

Kasie Alt

Georgia Southern University

Miniature Accomplishments: Scouler's
Double Portrait of the Garricks

Abigail Bagnoli

Virginia Tech

Unravelling Michelangelo's Seal:
An Iconographic Study of William
Hackwood's Birth of Bacchus from
1775 to 1787

Christina K. Lindeman

University of South Alabama

Drawing Antiquity: Anna Maria Werner
and Women's Intellectual Labor in the
Landscape Garden

Rachel Harmeyer

Southeastern Louisiana University

On monuments and miniatures:
neoclassical memorialization in late 18th
and early 19th century New Orleans

Daniel Guernsey

Florida International University

From Scripture to Sculpture:
Winckelmann, the Higher Criticism, and
the Historicization of Greek Art

Winston 1B

Graphic Design

Interwoven Practices: RISO Printing in Design Education, Research, and Studio Culture

Chair: Marius Valdes

University of South Carolina

Chair: Brent Dedas

University of South Carolina

Chair: Stephanie Nace

University of South Carolina

Isabella Arrazola

University of North Florida

The RISO as Third Place: Workshop
Culture and Studio Learning in Graphic
Design Education

Aubrey Pohl

Mississippi State University

Abstract Methods: Risograph Printing,
Digital Fabrication, Creative Code,
Community, and other tools...

Natalie Tyree

Western Kentucky University

Point of Origin: Risograph Research as
Process-Driven Pedagogy

M. Wright

The University of Tulsa

Publishing from the Ground Up: RISO
Printing as a Creative and Socially
Embedded Practice

Detailed Session Schedule

103

Saturday, October 24, 1:15–3:00pm

Winston 1C

Art History

Open Session in Latin American Art, Session II

Chair: Jeanette Nicewinter

Northern Virginia Community College

Chair: Janet Stephens

Georgia Gwinnett College

Discussant: Janet Stephens

Georgia Gwinnett College

Weaving Together Latin American Art
Across Time & Space

Yasmin Nasr Martins Amar

University of Florida

The Silver Pedestal of Cerro Rico:
transatlantic trade, indigenous labor,
and religious symbolism

Vanessa Gillette Wyland

University of Florida

Family Ties, Spiritual Ties: Religious
Jewelry in Women's Devotional Networks
in New Spain

Gillian Yee

Temple University

Body Parts, Bodies Apart: Hudinilson Jr.'s
Process of (Re)Suturing

Winston 3A

Studio Art

Cut and Paste: Collage and Contemporary Practice

Chair: Jessie VanderLaan-Delaney

Walters State Community College

Chair: Alice Stone-Collins

Georgia Gwinnett College

Jillian Ohl

Western Carolina University

Collage and Teenage Female Angst,
Past Meets Present

Hannah Keats

St. Mary's College of Maryland

Glitched, Chopped, and Found: Using
Unconventional Collage Materials in a
Painting Practice

Daniel Schank

Penn State Behrend

Cross-Dissolves: Connecting the
Wellness Culture of the Past to the
Paranoid Present

Travis Head

Virginia Tech University

COLLAGE / CLOSURE / CONNECTION

Detailed Session Schedule

104

Saturday, October 24, 1:15–3:00pm

Winston 3B

Undergraduate

Undergraduate Session: Studio Art & Graphic Design

Chair: Kathryn Shields
Guilford College

Morgan Lincoln
University of Kentucky
Bloodlines of Sound

Bennett Ryals
Millsaps Methodist College
Our Lady of Hinds Cnty.

Morgan Weidling
Virginia Tech
Anika Coleman
Virginia Tech
Crossing Disciplines: What Designers Learn Outside Their Field

Jordan Beecher
Virginia Tech
Jules Baun
Virginia Tech
The Good, The Bad, The Lime Green: Branding A Student-Run Design Agency Through The Student Perspective

Winston 3C

Studio Art

Making Your Mark: The Evolving Role of the Artist's Hand in Drawing and Painting

Chair: Jessica Mongeon
Arkansas Tech University

Liz Trosper
The University of Texas at Arlington
Pipelines: The hand and material in digital painting

David Stratton
Brescia University
Miles of Lines: Drawing, Texture, and Attention as Practice and Pedagogy

Joe Hedges
Washington State University
Proof of Presence: How Painters are Insisting on the Real

Jessica Mongeon
Arkansas Tech University
Going With the Flow State

Detailed Session Schedule

105

Saturday, October 24, 1:15–3:00pm

Conference 1, lower level

Studio & Art History

Painting Isn't Dead: The Post-Mortem (Revival) Reincarnation, Session I

Chair: Alexandra Giannell

Florida International University

Greg Shelnutt

University of Delaware

Haley Indorato

University of Georgia

Traditional Oil Painting as a Rejection of AI Slop

Donny Nie

Knox College

Painting After the Surface: Toward a Condition of Image Across Material States

Jennifer Printz

Western Carolina University

A World Full of Distractions: Painting in the 21st century

Vero Murphy

Independent artist and scholar

Materiality in Contemporary Painting: Expanding the Medium

Conference 2, lower level

Studio Art

Down The Rabbit Hole: Nurturing Intuitive Art-Making Processes

Chair: Grace Ramsey

Transylvania University

Chair: Kurt Gohde

Transylvania University

James Graham

Florida Atlantic University

Lateral Thinking

Rachel Merrill- Schwaller

Grand View University

Meaningful Failures: Learning to let go in the creative process

Julia Sebastian

Northern Kentucky University

Intuitive Making in Foundations Studio Assignments

Grace Ramsey

Transylvania University

Serious Play: Helping Your Students Find Joy in Uncertainty

Detailed Session Schedule

106

Saturday, October 24, 1:15–3:00pm

Piedmont Hall 1, lower level

Art History

Who could forget?: Art as Memory for Social Justice, Session I

Chair: Nicole Scalissi

California State University, San Bernardino

Elizabeth Hamilton

Fort Valley State University

"Don't Look Away!: African American Art that Bears Witness"

Julia Alexander-Fischer

University of Texas, Austin

"Quick Take My Photo!": Rotimi Fani-Kayode's Polaroids as Queer Deity Archive and Memory

Hailey Neaman

Tufts University

Referencing Absence: Archival Strategies in Vincent Valdez's *The Strangest Fruit*

Laura Almeida

Independent scholar

Circuits of Memory: Cildo Meireles and the Circulation of Political Violence

Piedmont Hall 2, lower level

Studio & Art History

Weaving Relations: Indigenous Women's Textile Practices in Contemporary Art

Chair: Changil Kim

University of Florida

Boram Kim

University of Massachusetts Amherst

Weaving Embodied Narratives: Pacita Abad's Cross-Cultural Women's Textile Art

Changil Kim

University of Florida

Weaving as Relational Knowledge: Indigenous Fiber Practices and Contemporary Visual Language

Jueun Yoon

Teachers College, Columbia University

Wrapping as Inquiry: Exploring Identity, Care, and Memory in Textile Practice

Detailed Session Schedule

107

Saturday, October 24, 3:15–5:00pm

Salem 1A

Interdisciplinary

Aesthetic Witnessing and Nonviolent World-Building: Art, Beauty, and Relational Ethics in Conditions of Crisis, Session II

Chair: Shana Garr

Institute for Doctoral Studies in the Visual Art

Chair: Alicia Thompson

Institute for Doctoral Study in the Visual Arts

Gyun Hur

Parsons School of Design, The New School
 “Our mothers, our water, our peace,”
 Mindfully Architecting for Diasporic Grief
 in Atlanta

Ruben Yepes

Florida Atlantic University

Aesthetic Interventions: Art and Crisis in
 Latin America, 2019–2022

Carl Blue

*Clemson University, Department of
 Graphic Communications*

Strategic Dissent: Applying Sun Tzu’s *The
 Art of War* as a Framework for Artistic
 Resistance to AI in the Creative Industries

Salem 1B

Graphic Design

Mediating Memory: Cultural Perception and Heritage in Contemporary Design, Session II

Chair: Narges Panahandeh

East Carolina University

Chair: Sumi Limbu

East Carolina University

Chair: Golnoush Behmanesh
University of Mississippi

Anmol Shrivastava

Illinois State University

Designing Script Survival in
 Typographic Systems

Setareh Ghoreishi

Oakland University

Cultural Dialogue: Exploring
 Multilanguage Design Text and Identity

Pouya Jahanshahi

Oklahoma State University

Weather as Temporal Memory in
 Generative Typographic Forms

Shima Mousavizadeh Markieh

Ohio University

Home/Unhome

Detailed Session Schedule

108

Saturday, October 24, 3:15–5:00pm

Salem 1C

Interdisciplinary

What We Carry Forward: Inherited Practices in Design and Making

Chair: Ashley Anderson
Virginia Tech

Shuang Wu

Virginia Tech

Design as Conversation: Inheritance, Transformation, and Narrative Across Systems

Sara Method

Goshen College

Traces of memory: an exploration of print, fiber, and narrative

Kaleena Sales

Tennessee State University

Cornrows and Sustained Design Logic

Salem 3A

Art Education

Everything Is Painting Now (So How Do We Teach It?)

Chair: Neil Callander
University of Arkansas

Brooke P. Alexander

The University of Mississippi

Have Your Cake and Eat It Too

Joe Morzuch

Mississippi State University

Figurative Painting; A Varied Approach

Benjamin Cook

University of Louisville

Painting in the INFORMED Expanded Field: When and how to introduce a broader definition of painting

Montana Torrey

Aalto University

Painting as a Temporal Register: Framing Material, Time, and Context

Neil Callander

University of Arkansas

From Scratch: Thinking While Making While Painting

Detailed Session Schedule

109

Saturday, October 24, 3:15–5:00pm

Salem 3B

Graphic Design

Patterns of Power: Data, Design, and Civic Storytelling

Chair: Antwon Key

University of Maryland

Antwon Key

University of Maryland

Ballotics: Civic Storytelling Through Interactive Data Visualization

Piper Schuerman

University of Tennessee, Knoxville

Reimagining City Council Meeting Minutes with Experiential Data Visualization

Christian Hardy

Independent scholar

Anneshia Hardy

Alabama Values

Counting Ourselves In: Visualizing Civic Life Through Cultural Memory, Data, and Design Practice

Grace Hamilton

City University of New York,

Baruch College

Jason Daniels

City University of New York,

Baruch College

The CUNY 1969 Project: Designing an Archive By and For The Community

Salem 3C

Studio & Art History

Reweaving Design History in Contemporary Graphic Design Education

Chair: Marwa Elkashif

Wartburg College

Neil Ward

Drake University

From Static to Cinematic: Teaching Design Through Music Videos

Marwa Elkashif

Wartburg College

From Research to Practice: Teaching Graphic Design Movements through Poster Design

Mary R. Springer

Louisiana Tech University

The Borderless Cosmopolis: Bridging History and Studio through Decolonial Tactility

Detailed Session Schedule

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Saturday, October 24, 3:15–5:00pm

Winston 1A

Art History

Open Session: Eighteenth-Century Art, Session II

Chair: Lauren DiSalvo

Virginia Tech

Chair: Sarah Williams

Millsaps College

Noelle Barr

Duke University

White Casting the Faces of the French Revolution

Catherine Dossin

Purdue University

Fraying a National Narrative: The Beauvais Four Continents and 18th-Century Global Politics

Joseph Litts

Princeton University

Painting Volcanoes in the Eighteenth-Century Caribbean

Maya Carden

Washington University in St. Louis

Maja Masquerade: Fashioning Female Subjectivity in Goya's Los Caprichos

Robert Craig

Georgia Tech

England's Fascination with China: Decorative arts and Garden design from Stowe to Biddulph Grange

Winston 3B

Art History

Weaving and Disentangling Imperial Identity: Art and Expansionist Violence in the Long Nineteenth Century

Chair: Hoyon Mephokee

Washington University in St. Louis

Chair: Marie-Agathe Simonetti

University of Illinois Chicago

Margaret Dikovitskaya

Independent

Arguing with Photographs: Imperial Russian Visual Culture and the Conquest of Central Asia, 1860s–1870s

Kinaya Hassane

Institute of Fine Arts, New York University

Ethnic Remnants: The Traces and Afterlives of Makua Laborers in French Colonial Photography

Jessica Stephenson

Kennesaw State University

Bringing Dahomey to America: Vodun Futurities in Diasporic West African Performance (1893–1913)

Detailed Session Schedule

Saturday, October 24, 3:15–5:00pm

Winston 3C

Studio & Art History

Beautiful Residue: Marking Time Through Creative Practice

Chair: Christopher Cobillas-Ottinger

Saint Mary's College of California

Chair: Andrew Cozzens

Kentucky College of Art + Design

Brandelyn Andres

Yavapai College

Between Presence and Absence: Textile and the Temporalities of Liminal Identity

Nathan Byrne

Stamps School of Art & Design

My Writing is Wallpapering

Stephanie Sutton

Winthrop University

Desire Paths: Time Based Performance and the Fat Body

Lars Boye Jerlach

Southern Maine Community College

Residual Durations: Marking Time Through Drawing and Painting Practice

Christopher Cobillas-Ottinger

Saint Mary's College of California

Slow Media and the Alchemy of Inconvenience

Conference 1, lower level

Studio & Art History

Painting Isn't Dead: The Post-Mortem (Revival) Reincarnation, Session II

Chair: Alexandra Giannell

Florida International University

Chair: Greg Shelnett

University of Delaware

Zoe Elwood

University of Delaware

Readymixed Palettes: The Semiotics of Objects as Paint

Brian George

The University of Georgia

Piecemeal

Maddalena Willis

University of Utah

Painting, Performance, and LiDAR

Caleb Weintraub

Indiana University

Physical Paintings in Fictional Worlds

Detailed Session Schedule

112

Saturday, October 24, 3:15–5:00pm

Conference 2, lower level

Art Education

Disrupting the Page: Contemporary Sketchbook Practices in Art and Design Education

Chair: Michael Flynn
SCAD

Aleisha Barton

Boston University

Drawing as Discovery: Utilizing the Sketchbook in the Art History Classroom

Christopher Williams

SCAD

Representation to Relationship: Sketchbook as Living System

Michael Flynn

SCAD

Beyond the Page: From Sketchbook Observation to Three-Dimensional Form

Piedmont Hall 1, lower level

Art History

Who could forget?: Art as Memory for Social Justice, Session II

Chair: Nicole Scalissi

California State University, San Bernardino

Erica Bittel

Fort Hays State University

Between Progress and Contradiction: Race and National Memory in the Art of John Steuart Curry

Nogin Chung

West Chester University of Pennsylvania

Approved but Deferred: The Unbuilt Statue and the Politics of Public Memory

Natalija Mijatović

University of Delaware

The Covenant of Snow: Painting, Landscape, and the Ethics of Memory

Meghan Hipple

University of Pittsburgh

Amelia Hansen

University of Pittsburgh

Tagging Memory: Graffiti and Art History in the Service of Social Justice

Detailed Session Schedule

Saturday, October 24, 3:15–5:00pm

Piedmont Hall 2, lower level

Graphic Design

Regional–Global: Graphic Design Rooted in Place, Circulating Beyond It

Chair: Christopher Cote

University of Tennessee, Knoxville

Chair: Everett Epstein

University of Tennessee, Knoxville

Discussant: Patrick Gosnell

Austin Peay State University

Alexandros Skouras

Binghamton University (SUNY)

Site, Sequence, Circulation

Dave Pabellon

University of Notre Dame

From City-to-City and State-to-State: Design As Protest's: YOU ARE A(NTI)–RACIST

Everett Epstein

University of Tennessee, Knoxville

Local Software

Drew Sisk

Clemson University

Physical and Temporal Proximity: Local and Global Perspectives from the Bauhaus to Black Mountain

Inaugural Poster Session

Poster Session Participants

Samantha Axtell

Michigan State University

Gregory Adjei Darteh

University of Arkansas

Garner Dewey & Jimena Vergara-Sanz

Appalachian State University

Mya Osborne

University of Central Florida

Mohammadreza Eslami

The University of Iowa

Nooshin Farashaei

University of Connecticut

Rosaleona Hall-Loar

Radford University

Hairi Han

Benedictine University

Benjamin Harvey

Mississippi State University

Hong Huo

Messiah University

John King

Kennesaw State University

Shuchi Mishra

Kennesaw State University

Danielle Ochoa

Arizona State University

Fatemeh Rezaei

University of Cincinnati

Anna Schum-Houck

University of North Carolina Charlotte

Cindy Raspiller

San José State University

Samira Shiridevich

University of North Carolina at Charlotte

Howard Skrill

St. Francis College

Stephanie Simkin

Middle Tennessee State University

Christopher Swift

Binghamton University (SUNY)

Joanne Swift

Arts University Bournemouth (UAL affiliated University), United Kingdom

Bren Vienrich-Felling

Duke University

Katie Webber

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Xuzhi Zhang

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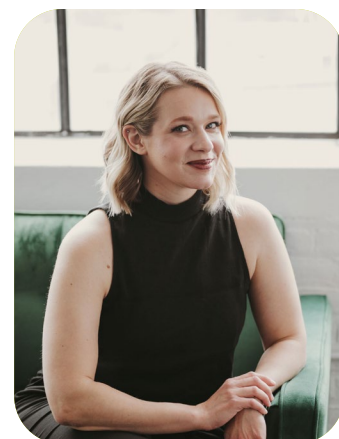
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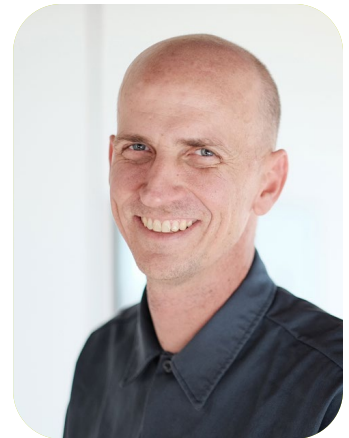
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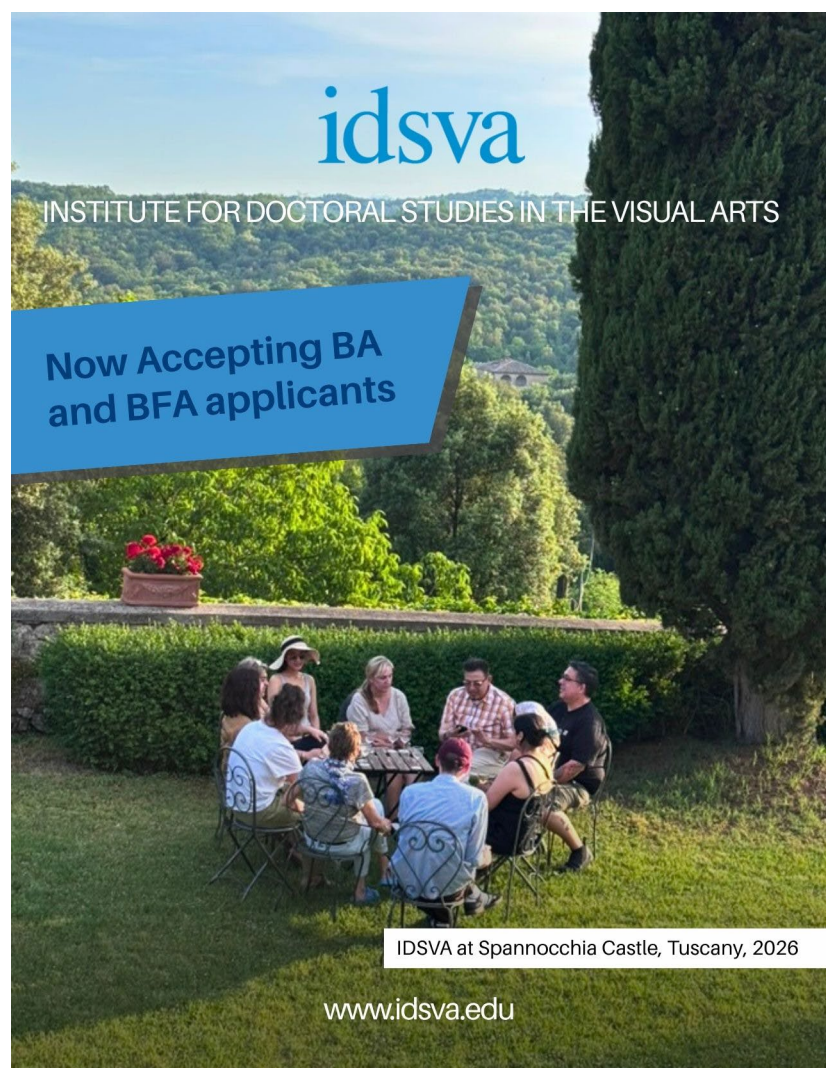
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