


CONFLUENCE

secac

Pittsburgh, Pennsylvania

TABLE OF CONTENTS

1	Welcome to SECAC
2	Wyndham Grand Hotel Map
3	Day At-A-Glance Schedule
10	SECAC Governance
10	Institutional Members
12	Members Show Juror
13	Keynote Speaker
	Day-By-Day Session Schedule
14	Thursday, October 22 nd
21	Friday, October 23 rd
28	Saturday, October 24 th
34	Map of Downtown, North Side
35	Restaurants
36	Map of Oakland, Museums & Galleries
37	Local Interest



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

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

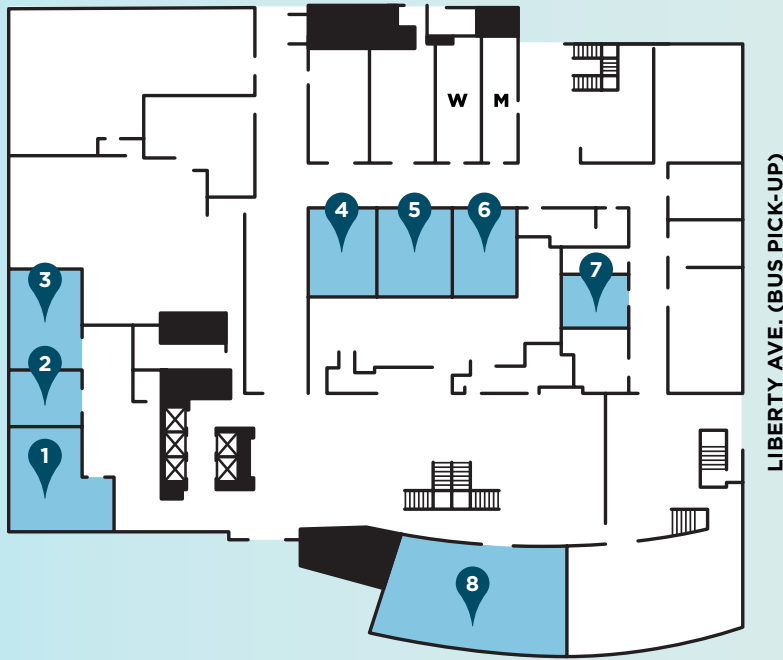
We hope the stimulating dialog of the conference sessions, scheduled events, and the opportunity to walk around and enjoy the ambiance of this vibrant city, will make this a memorable experience during your stay here in Pittsburgh.

Kurt Pitluga
Director, 2015 SECAC Conference
Slippery Rock University of Pennsylvania

WYNDHAM GRAND PITTSBURGH DOWNTOWN HOTEL

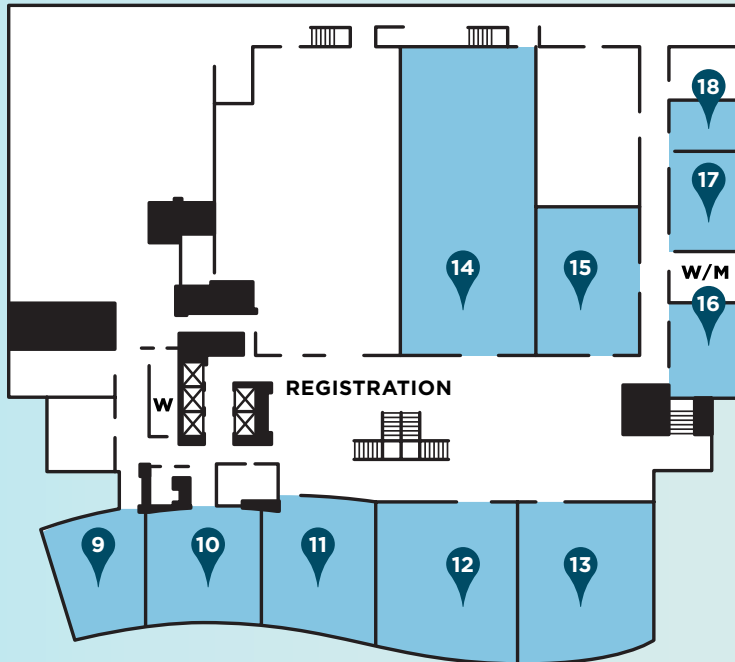
LOBBY LEVEL

- 1 Sterlings 1
- 2 Sterlings 2
- 3 Sterlings 3
- 4 Birmingham
- 5 Smithfield
- 6 Fort Pitt
- 7 Liberty Room
- 8 Commonwealth 1



BALLROOM LEVEL

- 9 King's Garden 1
- 10 King's Garden 2
- 11 King's Garden 3
- 12 King's Garden 4
- 13 King's Garden 5
- 14 Ballroom 2
- 15 Ballroom 3
- 16 Brigade
- 17 Rivers
- 18 Traders



WEDNESDAY, OCTOBER 21		
1:00-3:00 pm	Executive Committee Meeting	King's Garden 1&2, Ballroom Level
4:00-7:00 pm	SECAC Board of Directors Meeting	Commonwealth 1, Lobby Level
7:00-9:00 pm	Welcome Reception	Ballroom 2, Ballroom Level
7:00-9:00 pm	Registration and Online Registration Pickup	Ballroom Foyer, Ballroom Level

THURSDAY, OCTOBER 22		
7:00 am-5:00 pm	Registration and Online Registration Pickup	Ballroom Foyer, Ballroom Level
8:00-9:45 am	20 Slides: A Pecha Kucha Format Session Chair: Jason Guynes University of South Alabama	Sterlings 1, Lobby Level
	Working Women: Picturing Female Labor in the Art of Europe and the United States, 1850-1914 Chair: Alice Walkiewicz The Graduate Center, CUNY Co-Chair: Shannon Vittoria The Graduate Center, CUNY	Sterlings 3, Lobby Level
	Manifestations of the Divine: Invoking the Supernatural in Pre-Columbian Art Chair: Paula Winn John Tyler Community College	Birmingham, Lobby Level
	Feminism & Curatorial Strategy Chair: Sally Deskins West Virginia University	Fort Pitt, Lobby Level
	The Art History Studio-Merging the Creative and Analytical Brain Chair: Bridget Sandhoff University of Nebraska Omaha Co-Chair: Amy Morris University of Nebraska Omaha	Smithfield, Lobby Level
	Rust Belt Modernism: American Industrial Design 1850-1960 Chair: Kristina Olson West Virginia University	King's Garden 1, Ballroom Level
	Subject Matters: Considering How Subject Matter is Chosen in Contemporary Art Chair: Harry Boone Georgia Gwinnet College	King's Garden 2, Ballroom Level
	Nineteenth Century: Art Chair: Liesbeth Grotenhuis Hanze University	King's Garden 3, Ballroom Level
	Is Graphic Design Fine Art? Does it Matter? Round II Chair: Kevin Cates University of Arkansas at Little Rock	Brigade, Ballroom Level
	Cross-Canvas Conversations Chair: Leslie Anderson-Perkins Utah Museum of Fine Arts Co-Chair: Katie Hanson Museum of Fine Arts, Boston	Rivers, Ballroom Level
	Watershed Moments: Enlightenment to Contemporary Engagements with Forms of Water Chair: Mysoon Rizk University of Toledo	Traders, Ballroom Level
Artist Fellowship Committee Meeting Chair: Scott Betz	Sterlings 2, Lobby Level	
9:45-10:00 am	Morning coffee break	King's Garden Foyer, Ballroom Level
10:00-11:45 am	Early Modern Landscape Painting: New Perspectives Chair: James Jewitt Virginia Tech	Sterlings 1, Lobby Level
	The Confluence of Art and Identity Chair: Scott Sherer University of Texas at San Antonio	Sterlings 2, Lobby Level
	Art Education Forum: Research, Instruction & Best Practices Chair: Mary Lou Hightower University of South Carolina Upstate	Sterlings 3, Lobby Level
	Co-Ops and Communities Chair: Rocky Horton Lipscomb University Co-Chair: Thomas Sturgill Middle Tennessee State	Birmingham, Lobby Level
	Trading Spaces: Migration, Displacement, and Visual Culture Chair: Amy Bowman-McElhone Florida State University Co-Chair: Krystle Stricklin University of Pittsburgh	Fort Pitt, Lobby Level

THURSDAY, OCTOBER 22 (CONTINUED)		
10:00–11:45 am (continued)	Porous Borders 3: the Changing Face of Contemporary Drawing Chair: Pete Schulte University of Alabama Co-Chair: Travis Head Virginia Tech	Smithfield, Lobby Level
	American Art Open Session 1: Imaging Race in 19th-Century American Art Chair: Barbaranne Liakos Northern Virginia Community College	King's Garden 1, Ballroom Level
	The Death and Afterlife of Painting Chair: Jessamine Batario University of Texas at Austin Co-Chair: Dorothy Jean McKetta University of Texas at Austin	King's Garden 2, Ballroom Level
	Nineteenth Century: Architecture Chair: Rhonda Reymond West Virginia University	King's Garden 3, Ballroom Level
	Teaching at the Intersection of Design and Creativity Chair: Nina Bellisio St. Thomas Aquinas College	Brigade, Ballroom Level
	Fire Induced Euphoria: Collectivity & Innovation in Contemporary Cast Iron Art Chair: Dylan Collins West Virginia University Co-Chair: Jeremy Entwistle Fairmont State University	Rivers, Ballroom Level
	Photographing Industry: Pittsburgh and Beyond Chair: Emily Morgan Iowa State University Co-Chair: James Swensen Brigham Young University	Traders, Ballroom Level
11:45 am–1:15 pm	Lunch on your own	
1:15–3:00 pm	SECAC's Newest Generation of Artist-Educators, Part 1 Chair: Michael Aurbach Vanderbilt University	Sterlings 1, Lobby Level
	Portrayals of Women at Work in 19th Century Art Chair: Pamela Venz Birmingham-Southern College	Sterlings 2, Lobby Level
	Art and Indeterminacy: Tactical Ambiguity in the Era of Standardized Testing Chair: Jason Hoelscher Georgia Southern University	Sterlings 3, Lobby Level
	Innovate the Space! Think Outside the Gallery! Chair: Carla Rokes University of North Carolina at Pembroke Co-Chair: Wanda Sullivan Spring Hill College	Birmingham, Lobby Level
	You've Got Male: Masculinity in the 1990s, Part 1 Chair: Jamie Ratliff University of Minnesota Duluth	Fort Pitt, Lobby Level
	Warpolitics in Art Chair: Tom Wegrzynowski University of Alabama	Smithfield, Lobby Level
	American Art Open Session 2: Picturing Place in 19th-Century American Art Chair: Julia Sienkewicz Duquesne University	King's Garden 1, Ballroom Level
	Reconfiguring Knowledge: Making the Digital Humanities Visual Chair: John Taormina Duke University	King's Garden 2, Ballroom Level
	Landscapes For Art: Italian Sculpture Gardens and Parks Chair: Eric Troffkin, Wayne State University	King's Garden 3, Ballroom Level
	Oh No! A Graphic Designer is Making Art Again! Chair: Bryan Alexis University of Arkansas—Fort Smith	Brigade, Ballroom Level
	Beastly Creatures in Art Chair: Carolyn Porter Phinizy Virginia Commonwealth University	Rivers, Ballroom Level
	Visual Art and the Aesthetics of Cuteness Chair: Elizabeth Howie Coastal Carolina University Co-Chair: Betsy Towns University of North Carolina School of the Arts	Traders, Ballroom Level
3:00–3:15 pm	Afternoon coffee break	King's Garden Foyer, Ballroom Level
3:15–5:00 pm	SECAC's Newest Generation of Artist-Educators, Part 2 Chair: Greg Shelnuttt Clemson University	Sterlings 1, Lobby Level
	Decorative Arts 1890–1930 Chair: Jillian Decker Aiken Center For the Arts	Sterlings 2, Lobby Level
	Between Art Education and Healthcare Chair: Megan Voeller University of South Florida Contemporary Art Museum	Sterlings 3, Lobby Level

3:15–5:00 pm (continued)	Unravelling Timelines: Challenges to Chrononormativity in Art and Art History Chair: Tiffany Johnson Bidler Saint Mary's College	Birmingham, Lobby Level
	You've Got Male: Masculinity in the 1990s, Part 2 Chair: Sam Watson University of Wisconsin-Sheboygan	Fort Pitt, Lobby Level
	Manuscript Studies Chair: Robert Tallaksen West Virginia University	Smithfield, Lobby Level
	The Social Conscience of the Artist: Happenings, Performance Art, Street Art, and That Thing Called Burning Man Chair: Eric Schruers Fairmont State University	King's Garden 1, Ballroom Level
	Art in the Age of Anthropocene Chair: Kathleen Thum Clemson University	King's Garden 2, Ballroom Level
	Landscapes for Art: American Sculpture Gardens and Parks Debra Murphy University of North Florida	King's Garden 3, Ballroom Level
	Does Graphic Design History Matter? Chair: Pamela Anneser Plymouth State University	Brigade, Ballroom Level
	Electric River: Artistic Confluences and Partnerships Chair: Laura Amrhein University of Arkansas at Little Rock Co-Chair: Scott Betz Winston-Salem State University and the Center for Design Innovation UNC	Rivers, Ballroom Level
	The Realities of Abstraction: Issues and Problems of Interpretation in Studying Abstract Art Chair: Herbert R. Hartel, Jr. Hofstra University	Traders, Ballroom Level
5:00–5:30 pm	Reception	Ballroom 3 Foyer, Ballroom Level
5:30–6:15 pm	Keynote address by Terry Smith	Ballroom 3, Ballroom Level
6:30–9:00 pm	Bus to Oakland: Carnegie Museum of Art (open until 8:00 pm), Carnegie Mellon University-Miller Gallery (open until 8:00 pm), University of Pittsburgh Art Gallery (open until 9:00 pm)	Board bus at Liberty Ave. entrance.

FRIDAY, OCTOBER 23

7:00 am–5:00 pm	Registration and Online Registration Pickup	Ballroom Foyer, Ballroom Level
8:00–9:45 am	On the Move or On the Run: Artist Residencies as Exile, Nomadism, or Community? Chair: Deborah Bouchette Institute for Doctoral Studies in the Visual Arts	Sterlings 1, Lobby Level
	The Medium is the Message: Art-Making as Cultural Translation Chair: Sascha Crasnow University of California, San Diego Co-Chair: Elizabeth Rauh University of Michigan	Sterlings 3, Lobby Level
	A Confluence of Practice, Portfolios and Politics: the Art and Design of Digital Assessment Chair: Kevin Conlon Columbus College of Art and Design	Birmingham, Lobby Level
	Socially Engaged Art History Chair: Cindy Persinger California University of Pennsylvania Co-Chair: Azar Rejaie University of Houston-Downtown	Fort Pitt, Lobby Level
	The Perils of Periodization, the Simplifications of Style: Revisiting Border Crossings in Medieval Art and Architecture Chair: Laura Hollengreen Georgia Institute of Technology Co-Chair: Donna Sadler Agnes Scott College	Smithfield, Lobby Level
	"Southern"-Fried Contemporary Art: Investigating the Identity and Efficacy of Regional Styles Chair: Kris Belden-Adams University of Mississippi	King's Garden 1, Ballroom Level
	Theories of the Object in the Art of the Americas, Part 1 Chair: Rex Koontz University of Houston	King's Garden 2, Ballroom Level
	No Boundaries: Andy Warhol and the Collaborative Spirit in Contemporary Art Chair: Linda Rosefsky West Virginia University	King's Garden 3, Ballroom Level
	Motion Graphics: Historical Paths and Contemporary Trends Chair: Richard Doubleday Louisiana State University	Brigade, Ballroom Level

FRIDAY, OCTOBER 23 (CONTINUED)		
8:00-9:45 am (continued)	From Europe to Pittsburgh and Beyond Chair: Steven Gaddis Independent Scholar	Rivers, Ballroom Level
	Mannerism and La Bella Maniera Chair: Liana De Girolami Cheney Università Degli Studi Di Bari Aldo	Traders, Ballroom Level
9:45-10:00 am	Morning coffee break	King's Garden Foyer, Ballroom Level
10:00-11:45 am	Violent Confluences: the Effects of Aggressive Exchange in Material Culture Chair: Alvaro Ibarra College of Charleston	Sterlings 1, Lobby Level
	Drawing and Printmaking c.1860-1920 Chair: Floyd Martin University of Arkansas at Little Rock	Sterlings 2, Lobby Level
	Confluence of Cultures: Intercultural Connections in Art from the Mediterranean World Chair: Brooke Garcia University of Memphis Co-Chair: Katlyn Greiner Independent Scholar	Sterlings 3, Lobby Level
	Casting the Ancient World for the Modern World Chair: Carol Mattusch George Mason University	Birmingham, Lobby Level
	Metaphor and Understanding Visual Art Chair: Kimble Bromley North Dakota State University	Fort Pitt, Lobby Level
	Medieval Art Open Session Chair: Marian Hollinger Fairmont State University	Smithfield, Lobby Level
	Forcing the Issue(?):Fabricating Interdisciplinary Teaching in the Studio Arts Chair: James Rodger Alexander University of Alabama at Birmingham Co-Chair: John Douglas Powers University of Tennessee, Knoxville	King's Garden 1, Ballroom Level
	Theories of the Object in the Art of the Americas, Part 2	King's Garden 2, Ballroom Level
	Social Engagement in the Time of Cholera: Has Social Practice "Arrived" Too Late? Chair: Christopher Sperandio Rice University	King's Garden 3, Ballroom Level
	Identity Politics in Depression Era Art Chair: Anthony Morris Austin Peay State University	Brigade, Ballroom Level
	Pittsburgh and the Arts Chair: Melissa Geiger East Stroudsburg University of Pennsylvania	Rivers, Ballroom Level
	Soft Science Chair: Hannah Israel Columbus State University Co-Chair: Erika Adams Concordia University	Traders, Ballroom Level
	11:45 am-1:15 pm	Lunch on your own
12:00-1:00 pm	Drop-in lunch meeting with editors of the <i>SECAC Review</i> . Seeking editors for on-line exhibition reviews. Open to all.	Three Rivers Restaurant— Wyndham Grand, Lobby Level
1:15-3:00 pm	Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art Chair: Betty Crouther University of Mississippi	Sterlings 1, Lobby Level
	The 'Art' of Dying Well: Virtuous, Heartbreaking, Horrific, and Spectacular Deaths in Art, History, and Literature Chair: Tina Bizzarro Rosemont College	Sterlings 2, Lobby Level
	New Notions of Community for Folk and Self-Taught Art Chair: Edward Puchner McKissick Museum, University of South Carolina Co-Chair: Leisa Rundquist University of North Carolina Asheville	Sterlings 3, Lobby Level
	The Slide Show Chair: Vesna Pavlovic Vanderbilt University	Birmingham, Lobby Level
	Between Form and Expression: Abstraction in the 21st Century Chair: Matthew Kolodziej University of Akron	Fort Pitt, Lobby Level
	What Exactly is Drawing? Chair: Sandra Reed Marshall University	Smithfield, Lobby Level
	Voices from the Field: Successes and Challenges of Creating Place-Based Arts Curriculum Chair: Michael Sherwin West Virginia University	King's Garden 1, Ballroom Level

1:15–3:00 pm (continued)	Pipe Dreams: Contemporary Art, Activism and the Culture of Oil Chair: Sarah E.K. Smith Harvard University Co-Chair: Elysia French Queen's University	King's Garden 2, Ballroom Level
	Transnational Ambitions: Women Artists in Europe and America, 1865–1945 Chair: Betsy Fahlman Arizona State University	King's Garden 3, Ballroom Level
	Design Matters: How "Genius" is Made Visible Through Student and Faculty Experiences Chair: Dana Gay Meredith College Co-Chair: Meaghan Dee Virginia Tech	Brigade, Ballroom Level
	Cinematic Portrayals of Modern Art and Design, 1930–1980 Chair: Yelena McLane Florida State University	Rivers, Ballroom Level
	Contemporary Art Open Session Chair: Preston Thayer Independent Scholar	Traders, Ballroom Level
3:00–3:15 pm	Afternoon coffee break	King's Garden Foyer, Ballroom Level
3:15–5:00 pm	The Confluence of Art-Making Disciplines with Glass Chair: Rene Culler University of South Alabama	Sterlings 1, Lobby Level
	Undergraduate Research Open Session Chair: Jane Brown University of Arkansas at Little Rock Co-Chair: Beth Mulvaney Meredith College	Sterlings 2, Lobby Level
	Amateur/Professional: Reconsidering the Craft Divide Chair: Susan Richmond Georgia State University	Sterlings 3, Lobby Level
	In Cahoots Chair: Jenny Hager University of North Florida Co-Chair: Kathryn Shields Guilford College	Birmingham, Lobby Level
	Still Lives—Secret Lives Chair: Preston McLane Florida State University	Fort Pitt, Lobby Level
	Artist as Writer Chair: Scott Turri University of Pittsburgh	Smithfield, Lobby Level
	Fluid Currents: Water, Art, and Ecology Chair: Laura Igoe The Library Company of Philadelphia Co-Chair: Nenetta Luarca-Shoaf University of Minnesota	King's Garden 1, Ballroom Level
	American Art Open Session 3: Exploring Gender Roles Through American Art Chair: Rachel Stephens University of Alabama	King's Garden 2, Ballroom Level
	Currents of Transformation: Geography, Identity, and Ideology in U.S. Art Chair: Helen Langa American University	King's Garden 3, Ballroom Level
	Pittsburgh's Carnegie Mellon Schools of Art and Design Alumni Chair: Gary Keown Southeastern Louisiana University	Brigade, Ballroom Level
	Global Perspectives On Nineteenth-Century Visual Art Chair: Leanne Zalewski Central Connecticut State University	Rivers, Ballroom Level
	Painting Now! Chair: Heather Hertel Slippery Rock University of Pennsylvania	Traders, Ballroom Level
5:00–6:30 pm	Thames & Hudson Reception: A Celebration of DeWitt, Larmann and Shields' Gateway to Art: Please join us for a drink as we celebrate the launch of the second edition of <i>Gateways to Art</i> , the leading book in the Introduction to Art market.	Scenes Lounge, Lobby Level
5:30–9:00 pm	SECAC 2015 Members Exhibition Reception	Future Tenant Gallery, 819 Penn Avenue
5:30–9:00 pm	Gallery Crawl: Bus circulates to Members Exhibition Reception at Future Tenant Gallery in the Cultural District; Society for Contemporary Craft in the Strip District; Artists Image Resource and Warhol Museum on the North Side.	Board bus at Liberty Ave. entrance. (Note: Future Tenant Gallery and Warhol Museum are within walking distance of the hotel)

SATURDAY, OCTOBER 24		
7:30-9:15 am	Members Meeting & Awards Breakfast	King's Garden 4 & 5, Ballroom Level
8:30 am-3:00 pm	Registration and Online Registration Pickup	Ballroom Foyer, Ballroom Level
9:30-11:30 am	Confluence in Medieval and Renaissance Art Chair: Vida Hull East Tennessee State University	Sterlings 1, Lobby Level
	All Tomorrow's Parties: Social Scenes as Nexuses of Artistic Practices Chair: Sunny Spillane University of North Carolina at Greensboro Co-Chair: Louly Peacock University of North Carolina Asheville	Sterlings 2, Lobby Level
	Art Practice as Research in Visual Arts and Design Chair: Joo Kim University of Central Florida	Sterlings 3, Lobby Level
	Art Historians Interested in Pedagogy and Technology Open Session Chair: Marjorie Och University of Mary Washington	Birmingham, Lobby Level
	Satire and Caricature as Mediators of Cultural Trauma Chair: Jennifer Pride Florida State University	Fort Pitt, Lobby Level
	Imaginary Worlds? Art as Mediator Between Fact and Fiction Chair: Anthony Mangieri Salve Regina University Co-Chair: Rachel Foulk Ferris State University	Smithfield, Lobby Level
	Death in Contemporary Visual Art Chair: Bradford Collins University of South Carolina	King's Garden 1, Ballroom Level
	Exotic or Mundane: Histories of Contemporary Museums and Exhibitions Chair: Roann Barris Radford University	King's Garden 2, Ballroom Level
	Stop'n Go: the Significance of Performance Skills, Part 1 Chair: Anja Foerschner Getty Research Institute	King's Garden 3, Ballroom Level
	Sacred Geometry: Bridging Boundaries Chair: Reni Gower Virginia Commonwealth University	Brigade, Ballroom Level
	Contemporary Folk, Self-Taught and Outsider Art Chair: Lee Kogan Independent Scholar	Rivers, Ballroom Level
	Art Nouveau and the Convergence of Style Chair: Sarah Lippert University of Michigan-Flint	Traders, Ballroom Level
	11:30 am-1:15 pm	Lunch on your own
11:30 am-1:00 pm	Informational lunch for Past, Future, and Prospective Conference Directors. Open to All.	Liberty Room, Lobby Level
1:15-3:00 pm	Art History with Science: Confluence and Transformation Chair: Janet Snyder West Virginia University	Sterlings 1, Lobby Level
	Questioning Late Modernism: Aspects of Art from 1940 to 1980 Chair: James Boyles North Carolina State University	Sterlings 2, Lobby Level
	Traversing Borders: The Flâneur in Eastern Europe and Beyond Chair: Heidi Cook University of Pittsburgh	Sterlings 3, Lobby Level
	Teleology and Art Chair: Eric Hancock Independent Scholar	Birmingham, Lobby Level
	Fluid Borders Between Business, Art, and Design Chair: Elaine Grogan Luttrull Columbus College of Art and Design	Fort Pitt, Lobby Level
	#fresh Chair: Valerie Powell Sam Houston State University Co-Chair: Lily Kuonen Jacksonville University	Smithfield, Lobby Level
	Rethinking Foundations: Risks, Creativity, Entrepreneurship, and 21st Century Job Skills Chair: Ben Cunningham Millersville University	King's Garden 1, Ballroom Level
	The Porous Borders of American Art Chair: Kevin Concannon Virginia Tech	King's Garden 2, Ballroom Level
	U.S. Urban: Representations of the City in American Visual Culture Chair: James Hargrove Roanoke College Co-Chair: Katherine Shortridge Roanoke College	King's Garden 3, Ballroom Level

1:15–3:00 pm (continued)	Altered Landscape: Interpreting the Built Environment Chair: Micah Cash University of North Carolina at Charlotte	Brigade, Ballroom Level
	Surveying the Survey: Assignments, Pedagogy, and Practices Chair: Mary Slavkin Young Harris College	Rivers, Ballroom Level
	Baroque and Rococo Art and Architecture Open Session Chair: Steve Arbury Radford University	Traders, Ballroom Level
3:00–3:15 pm	Afternoon coffee break	King's Garden Foyer, Ballroom Level
3:15–5:00 pm	At Home in America: Domestic Spaces in Early Twentieth Century American Art Chair: Paula Wisotzki Loyola University Chicago	Sterlings 1, Lobby Level
	From a Spark to an Eruption: A Woman's Role During the Early to Mid-Twentieth Century Art Chair: Sally Van Orden West Chester University of Pennsylvania	Sterling 2, Lobby Level
	Women Painting Women in the Early Modern Era Chair: Martina Hesser San Diego Mesa College	Sterling 3, Lobby Level
	Confluence in the Americas Chair: Nicole Scalissi University of Pittsburgh Co-Chair: Paulina Pardo University of Pittsburgh	Birmingham, Lobby Level
	Engineering Failure Chair: Stacy Isenbarger University of Idaho	Fort Pitt, Lobby Level
	Abstraction Today: Theory, Practice, and Critique Chair: Vittorio Colaizzi Old Dominion University Co-Chair: Jered Sprecher University of Tennessee, Knoxville	Smithfield, Lobby Level
	Sacred and Profane Chair: Victor Martinez Monmouth College	King's Garden 1, Ballroom Level
	Stop'n Go: The Significance of Performance Skills, Part 2 Chair: Scott Contreras-Koterbay East Tennessee State University	King's Garden 3, Ballroom Level
	You are Not Alone: Experimental Structures of Artistic Collaboration in Late Modernism Chair: Leda Cempellin South Dakota State University	Brigade, Ballroom Level
	Industrious Materials: Bridging Art and Industry Chair: Louise Siddons Oklahoma State University Co-Chair: Jennifer Borland Oklahoma State University	Rivers, Ballroom Level
	Land and Environmental Art in the Age of Climate Change Chair: Suzanne Schuweiller Converse College	Traders, Ballroom Level

OPTIONAL SATURDAY TRIP

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

SECAC GOVERNANCE

OFFICERS

PRESIDENT

Jason Guynes, University of South Alabama

FIRST VICE-PRESIDENT

Sandra Reed, Marshall University

SECOND VICE-PRESIDENT

Kevin Concannon, Virginia Tech

SECRETARY-TREASURER

Beth Mulvaney, Meredith College

PAST PRESIDENT

Floyd Martin, University of Arkansas at Little Rock

EDITOR, SECAC REVIEW

Rachel Stephens, University of Alabama

CHAIR, SECAC FELLOWSHIP COMMITTEE

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

CHAIR, 2015 ANNUAL CONFERENCE

Kurt Pitluga, Slippery Rock University of Pennsylvania

BOARD MEMBERS

Alabama—Wendy Deschene, Auburn University

Arkansas—Kevin Cates, University of Arkansas at Little Rock

Kentucky—Boris Zakic, Georgetown College

Florida—Amy Broderick, Florida Atlantic University

Georgia—Brad Adams, Berry College

Louisiana—Jill Chancey, Nicholls State University

Mississippi—Benjamin Harvey, Mississippi State University

North Carolina—Lawrence Jenkins, University of North Carolina at Greensboro

South Carolina—Ute Wachsmann-Linnan, Columbia College

Tennessee—Vida Hull, East Tennessee State University

Virginia—Reni Gower, Virginia Commonwealth University

West Virginia—Heather Stark, Marshall University

At Large—Ria O’Foghludha, Whittier College

At Large—Kurt Pitluga, Slippery Rock University of Pennsylvania

AFFILIATES

AHPT, Art Historians Interested in Pedagogy and Technology

Representative: Marjorie Och, moch@umw.edu

CAA, College Art Association

Representative: Doreen Davis, Member Services, ddavis@collegeart.org

ATSAH, Association for Textual Scholarship in Art History

Representative: Liana Cheney, lianacheney@earthlink.net

SESAH, Southeast Chapter of the Society of Architectural Historians

Representative: Laura H. Hollengreen, laura.hollengreen@gatech.edu

FATE, Foundations in Art: Theory and Education

Representative: Brent Dedas, studio@brentdedas.com

VRA, Visual Resources Association

Representative: John Taormina, taormina@duke.edu

MACAA, Mid-America College Art Association

Representative: Mysoon Rizk, mysoon@utoledo.edu

SGC International

Representative: Scott Betz, Winston-Salem State University, betzs@wssu.edu

Society for Paragone Studies

Representative: Sarah Lippert, University of Michigan, Flint, paragonestudies@gmail.com

INSTITUTIONAL MEMBERS

ALABAMA

Auburn University
Auburn AL 36849-5125

Auburn University in Montgomery
Montgomery AL 36124

Birmingham-Southern College
Birmingham AL 35254

Jacksonville State University
Jacksonville AL 36265

Troy University
Troy AL 36082

University of Montevallo
Montevallo AL 35115

University of Alabama at Birmingham
Birmingham AL 35294

University of Alabama in Huntsville
Huntsville AL 35899

University of Alabama at Tuscaloosa
Tuscaloosa AL 35487

University of North Alabama
Florence AL 35632-0001

University of South Alabama
Mobile AL 36688

ARKANSAS

Arkansas Arts Center
Little Rock AR 72203-2137

Arkansas State University
State University AR 72467

Harding University
Searcy AR 72143

Henderson State University
Arkadelphia AR 71999-0001

National Park Community College
Hot Springs AR 71913

University of Arkansas at Little Rock
Little Rock AR 72204

University of Central Arkansas
Conway AR 72035

FLORIDA

Eckerd College
St. Petersburg FL 33711

Embracing Our Differences
Sarasota FL 34230-2559

Florida International University
Miami FL 33199

Florida Southern College
Lakeland FL 33081

Florida State University
Tallahassee FL 32306-2001

Northwest Florida State College
Niceville FL 32578

Ringling College of Art and Design
Sarasota FL 34234

University of Florida
Gainesville FL 32611

University of Central Florida
Orlando FL 32816

University of North Florida
Jacksonville FL 32224-2660

University of South Florida
Tampa FL 33620-7350

University of West Florida
Pensacola FL 32514-5750

INSTITUTIONAL MEMBERS

GEORGIA

Agnes Scott College
Decatur GA 30030

Armstrong Atlantic State University
Savannah GA 31419-1997

Berry College
Mt. Berry GA 30149

Columbus State University
Columbus GA 31907-5645

Emory University
Atlanta GA 30322

Georgia College
Milledgeville GA 31061

Georgia Southern University
Statesboro GA 30460-8032

Georgia Southwestern State University
Americus GA 31709

Georgia State University
Atlanta GA 30302-4107

Kennesaw State University
Marietta GA 30144-5591

SCAD - Art History
Savannah GA 31402-3146

University of Georgia
Athens GA 30602

University of North Georgia
Dahlonega GA 30597

University of West Georgia
Carrollton GA 30118

Valdosta State University
Valdosta GA 31698-0110

Wesleyan College
Macon GA 31210

INDIANA

Marian University
Indianapolis IN 46222

KENTUCKY

Georgetown College
Georgetown KY 40324

Jefferson Community & Technical College
Louisville KY 40202

University of Louisville
Louisville KY 40292

Western Kentucky University
Bowling Green KY 42101

LOUISIANA

Centenary College of Louisiana
Shreveport LA 71104

Louisiana State University
Baton Rouge LA 70803

Tulane University
New Orleans LA 70118

MAINE

IDSVA
Portland ME 04102

MISSISSIPPI

Delta State University
Cleveland MS 38733

Jackson State University
Jackson MS 39217

University of Mississippi
Oxford MS 38677

NORTH CAROLINA

Brevard College
Brevard NC 28712

Davidson College
Davidson NC 28035-7117

Duke University
Durham NC 27708-7764

East Carolina University
Greenville NC 27858-4353

High Point University
High Point NC 27262-3598

Meredith College
Raleigh NC 27607-5298

North Carolina State University
Raleigh NC 27695-7701

Queens University of Charlotte
Charlotte NC 28274

University of North Carolina Asheville
Asheville NC 28804

University of North Carolina at Chapel Hill
Chapel Hill NC 27599-3405

University of North Carolina at Greensboro
Greensboro NC 27412

University of North Carolina at Wilmington
Wilmington NC 28403-3297

NORTH DAKOTA

Lake Region State College
Devils Lake ND 58301

OHIO

Columbus College of Art & Design
Columbus OH 43215

PENNSYLVANIA

Chatham University
Pittsburgh PA 15232

Slippery Rock University of Pennsylvania
Slippery Rock PA 16057

University of Pittsburgh
Pittsburgh PA 15260

Washington & Jefferson College
Washington PA 15301

SOUTH CAROLINA

Benedict College
Columbia SC 29204

Clemson University
Clemson SC 29634

Coastal Carolina University
Conway SC 29528-6054

College of Charleston
Charleston SC 29424-0001

Columbia College
Columbia SC 29203
Francis Marion University
Florence SC 29501-0547

Furman University
Greenville SC 29613-1116

Lander University
Greenwood SC 29649

Piedmont Technical College
Greenwood SC 29648

South Carolina State University
Orangeburg SC 29117

University of South Carolina
Columbia SC 29208

University of South Carolina Upstate
Spartanburg SC 29303

Winthrop University
Rock Hill SC 27933

TENNESSEE

Austin Peay State University
Clarksville TN 37044-4677

East Tennessee State University
Johnson City TN 37614

Rhodes College
Memphis TN 38112

Tennessee State University
Nashville TN 37209

University of Tennessee at Chattanooga
Chattanooga TN 37403

University of the South
Sewanee TN 37383-1000

Vanderbilt University
Nashville TN 37235

VIRGINIA

George Mason University
Fairfax VA 22030

Hampden-Sydney College
Hampden-Sydney VA 23943

James Madison University
Harrisonburg VA 22807

Longwood University
Farmville VA 23909

Mary Baldwin College
Staunton VA 24401

Old Dominion University
Norfolk VA 23529

University of Mary Washington
Fredericksburg VA 22401

University of Richmond
Richmond VA 23173

University of Virginia
Charlottesville VA 22904-4130

Virginia Commonwealth University
Richmond VA 23284-3005

Virginia Polytechnic Institute & State University
Blacksburg VA 24061

Washington and Lee University
Lexington VA 24450

WEST VIRGINIA

Marshall University
Huntington WV 25755

West Virginia University
Morgantown WV 26506

MEMBERS SHOW JUROR**Jessica Beck**

*Assistant Curator
The Andy Warhol Museum*

Location: Future Tenant, 819 Penn Avenue

Reception: Friday, 5:30–9:00 pm



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

KEYNOTE SPEAKER

Terry Smith

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

Location: Wyndham Grand, Ballroom 3
Thursday, 5:30–6:15 pm



DEFINING CONTEMPORANEITY; IMAGINING PLANETARITY

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

THURSDAY, OCTOBER 22

8:00-9:45 am	Session I
9:45-10:00 am	Morning coffee break
10:00-11:45 am	Session II
11:45 am-1:15 pm	Lunch on your own
1:15-3:00 pm	Session III
3:00-3:15 pm	Afternoon coffee break
3:15-5:00 pm	Session IV
5:00-5:30 pm	Reception
5:30-6:15 pm	Keynote address
6:30-9:00 pm	Bus to Oakland

THURSDAY | 8:00-9:45

20 Slides: A Pecha Kucha Format Session

Chair: Jason Guynes | University of South Alabama

STERLINGS 1, LOBBY LEVEL

Raluca Iancu | Independent Artist

Prints in Peculiar Places

Tatiana Potts | University of Tennessee, Knoxville

Familiar Spaces

Nancy Rumfield | West Chester University of Pennsylvania

Moments, Memories and Layers

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

Chair: Alice Walkiewicz | The Graduate Center, CUNY

Co-Chair: Shannon Vittoria | The Graduate Center, CUNY

STERLINGS 3, LOBBY LEVEL

Alice Price | Temple University

Picturing the Labor of Skagen's Women

Anna Wager | University of Washington

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

Elizabeth Heuer | University of North Florida

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

Elizabeth Carlson | Lawrence University

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

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

Chair: Paula Winn | John Tyler Community College

BIRMINGHAM, LOBBY LEVEL

Paula Winn | John Tyler Community College

Ecuadorian Stone Mortars and the Origins of Andean Iconography

Yumi Park | Jackson State University

Reflecting Cultural Identity on Cupisnique Ceramic Vessels

Jeanette Nicewinter | Virginia Commonwealth University

Abstract Imagery on Cajamarca Ceramic Spoons: Combining Function and Ideology

Feminism & Curatorial Strategy

Chair: Sally Deskins | West Virginia University

FORT PITT, LOBBY LEVEL

Leslie Sotomayor | Pennsylvania State University

A Feminist Curatorial Project of Cuban and Cuban-American Artists:

Curation, Collaboration, Conversations

Alexis Boylan | University of Connecticut

Too Hard, Too Soft, or Just Feminist? The Problems and Possibilities of

Curating Ellen Emmet Rand

Miranda Hofelt | Hunter Museum of American Art

Working Feminism: Putting Feminist Theory into Practice at a Small

Museum of American Art

The Art History Studio-Merging the Creative and Analytical Brain

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

Maryhelen Burnham | Queens College
Second Sight: Negotiating the Art in Art History
 Jeremy Culler | University of South Carolina Aiken
My Art History Laboratory: Cooperative Education in a Studio Art Department
 Jim Toub | Appalachian State University
The Hybrid Art History/Studio Art Seminar

Rust Belt Modernism: American Industrial Design 1850-1960

Chair: Kristina Olson | West Virginia University
KING'S GARDEN 1, BALLROOM LEVEL

Victoria Matranga | Independent Scholar
Chicago Designs America: The Untold Story
 Russell Flinchum | North Carolina State University
Henry Dreyfuss, Deere & Co., and the Growth of the American Industrial Design Profession, 1936-1960

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

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

Christina Vogel | University of Tennessee at Chattanooga
The Snapshot as Source Material in Recent Work
 Kate Kretz | Independent Artist
How to Listen to the Universe
 Yvonne Petkus | Western Kentucky University
Imagery - Constants and Expansions

Nineteenth Century: Art

Chair: Liesbeth Grotenhuis | Hanze University
KING'S GARDEN 3, BALLROOM LEVEL

Sarah Lippert | University of Michigan-Flint
Escape to the Golden Age: The Dynasty of Francis I as Portrayed in Nineteenth-Century France
 Sean DeLouche | Baylor University
The Confluence of Private and Public Identities in David d'Angers' Bronze Portrait Medallions of Celebrities
 Margaret Denton | University of Richmond
Seeing and Imagining: Looking at Photographs in Mid-Nineteenth-Century France
 Erin Carter | Independent Scholar
The Curious Objectification of Giovanni Belzoni

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

Chair: Kevin Cates | University of Arkansas at Little Rock
BRIGADE, BALLROOM LEVEL

Kevin Cates | University of Arkansas at Little Rock
Graphic Designers vs. Fine Artists: Their Own Words
 Meaghan Dee | Virginia Tech
Graphic Design Programs within Schools of Art
 Beth Nabi | University of North Florida
What Do You Meme? Art, Design, and Why the Internet Ruins Everything

Cross-Canvas Conversations

Chair: Leslie Anderson-Perkins | Utah Museum of Fine Arts
Co-Chair: Katie Hanson | Museum of Fine Arts, Boston
RIVERS, BALLROOM LEVEL

Thomas Winters | University of Virginia
Odd Man Out: Honthorst, Rembrandt, and the Strange Case of the Three-Piece Pendant Portraits
 Margaret Morse | Augustana College
The Dependent Portrait in Early Modern Italy
 Maria Gindhart | Georgia State University
Raoul Dufy's Pendant Paintings for the Monkey House in the Paris Menagerie
 Anna Schuer McCoy | The Ohio State University
The Changing Face of War: Salvador Dalí's Political Pendants

Watershed Moments: Enlightenment to Contemporary Engagements with Forms of Water

Chair: Mysoon Rizk | University of Toledo
TRADERS, BALLROOM LEVEL

George Philip LeBourdais | Stanford University
Currently Not Fluid: Ice, Crystals and Photographic Time in Antebellum America
 Meredith Davis | Ramapo College of New Jersey
Re-Imagining the River
 Julie Myers | Mulvane Art Museum, Washburn University
Drift and Drag: Reflections on Water

THURSDAY | 10:00-11:45

Early Modern Landscape Painting: New Perspectives

Chair: James Jewitt | Virginia Tech
STERLINGS 1, LOBBY LEVEL

James Jewitt | Virginia Tech
Titian's Flight into Egypt and the Virtues of Landscape at the Palazzo Loredan in Venice
 Denise Giannino | University of Kansas
Panoramas and Progeny: Intersections of Virtue and Civic Pride in Seventeenth-Century Dutch Family Portraits
 Sarah Cantor | Independent Scholar
"The Theatre of Marvels": Daniello Bartoli, Gaspard Dughet, and the Sublime in Seventeenth-Century Landscape Painting

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

The Confluence of Art and Identity

Chair: Scott Sherer | University of Texas at San Antonio

STERLINGS 2, LOBBY LEVEL

Nogin Chung | Bloomsburg University of Pennsylvania
Becoming Communal in the Absence of Self-Presentation

Scott Sherer | University of Texas at San Antonio
Storytelling and Subjectivity: The Work of John Willard Banks

Jennifer Kruglinski | Kingsborough Community College
Eleanor Antin's Feminist Eclectic and Appropriative Burlesque

Nancy Bookhart | Institute for Doctoral Studies in the Visual Arts
Emancipatory Rewriting on the Walls of Slavery in the Work of Kara Walker

Art Education Forum: Research, Instruction & Best Practices

Chair: Mary Lou Hightower | University of South Carolina Upstate

STERLINGS 3, LOBBY LEVEL

Borim Song | East Carolina University
Art Power! Integrating Leadership into Art Teacher Education

Lorna Galloway | Florida International University
Finding Ed Ruscha in GTA V

Sandy Brunvand | University of Utah
Integrated Arts Education Collaboration

Simonetta Moro | Institute for Doctoral Studies in the Visual Arts
Crossing Prospect Expressway: Tracing History

Mary Lou Hightower | University of South Carolina Upstate
Exploring the Process of Developing Authentic, Non-Cliché Concepts

Co-ops and Communities

Chair: Rocky Horton | Lipscomb University
Co-Chair: Thomas Sturgill | Middle Tennessee State

BIRMINGHAM, LOBBY LEVEL

Virginia Griswold | Austin Peay State University
A Coup in Clarksville

Ron Lambert | Bloomsburg University
Alternative Consistency: Artist Run Spaces as Progressive Touchstones

Paul Collins | Austin Peay State University
Curating the Alternative Landscape

Trading Spaces: Migration, Displacement, and Visual Culture

Chair: Amy Bowman-McElhone | Florida State University
Co-Chair: Krystle Stricklin | University of Pittsburgh

FORT PITT, LOBBY LEVEL

Heidi Cook | University of Pittsburgh
Transplanted Croatian Works in Maksimilijan Vanka's Millvale Murals

Justin Greenlee | University of Virginia
Christian Crusade and the Reliquary of Saint Demetrios

Gary Batzloff | East Central University
The American Landscape in the Age of Connectivity

Lesley Wolff | Florida State University
Raw Into Refined: Edouard Duval-Carrié's Sugar Conventions

Porous Borders 3: The Changing Face of Contemporary Drawing

Chair: Pete Schulte | University of Alabama
Co-Chair: Travis Head | Virginia Tech

SMITHFIELD, LOBBY LEVEL

Erik Brunvand | University of Utah
Look, no hands! Drawing Using Mechanical Apparatus

Pete Schulte | The University of Alabama
Between Moth and Flame

Astri Snodgrass | Luther College
Traces of Touch: Immediacy and Tactility in Contemporary Drawing

Travis Head | Virginia Tech
Collaborative Drawing as a Collective: What is the Fylfot Fellows Correspondence Club?

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

Chair: Barbaranne Liakos | Northern Virginia Community College

KING'S GARDEN 1, BALLROOM LEVEL

Wendy Castenell | The University of Alabama
Virtuous Sinners: Racial Iconography in Portraits of New Orleans' Free Women of Color

Rachel Stephens | The University of Alabama
Subtle Abolitionism in Thomas Waterman Wood's African American Paintings

Jill Chancey | Nicholls State University
American Music in Eastman Johnson's Genre Paintings

The Death and Afterlife of Painting

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

KING'S GARDEN 2, BALLROOM LEVEL

Jessi DiTillio | University of Texas at Austin
Parody as Death?: Critique and Continuity in the Painting of Robert Colescott and Peter Saul

Travis English | Frostburg State University
An Other Autonomy: Gerhard Richter's Landscapes and the Persistence of History in Contemporary Painting

Allison Myers | University of Texas at Austin
The Painterly Photographs of Gerald Incandela

Matthew Levy | Penn State Erie, The Behrend College
Painting in the House of Literalism: David Novros at 101 Spring Street

Nineteenth Century: Architecture

Chair: Rhonda Reymond | West Virginia University

KING'S GARDEN 3, BALLROOM LEVEL

Magdalena Baczkowska | Poznan University of Technology
(Em)bodied Ideals: The Motif of the Human Body in Facade Design in the Late-19th and Early-20th Century

James Hargrove | Roanoke College
Architectural Sculpture and Urban Identity in Paris 1900

James Rodger Alexander | University of Alabama at Birmingham
The Chicago Fire and the Birth of an American Architecture

Marissa Hershon | Museum of Fine Arts, Houston
The Reception Room at Cedar Hill: An Exploration of the Egyptian Revival Style in 1870s America

Teaching at the Intersection of Design and Creativity

Chair: Nina Bellisio | St. Thomas Aquinas College
BRIGADE, BALLROOM LEVEL

Jillian Coorey | Kent State University
Modeling Creative Thinkers in the 21st-Century Classroom
Matthew Finn | St. Thomas Aquinas College
Sustainable Design Thinking
Barbara Yontz | St. Thomas Aquinas College
Creative Process in Foundations

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

Chair: Dylan Collins | West Virginia University
Co-Chair: Jeremy Entwistle | Fairmont State University
RIVERS, BALLROOM LEVEL

Kurt Dyrhaug | Lamar University
Process, Aesthetics, and Collaboration of Cast Metal
Joshua Reiman | Carnegie Mellon University
Bridging Context and Communities, a 25-Year Journey in Scale and Story
Rosemarie Oakman | Salem Art Works
The Alzheimer's Glass and Iron Project
Christian Benefiel | Shepherd University
You Can't Break What You Don't Make: The Role of Craft in Post-Digital Iron Casting

Photographing Industry: Pittsburgh and Beyond

Chair: Emily Morgan | Iowa State University
Co-Chair: James Swensen | Brigham Young University
TRADERS, BALLROOM LEVEL

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

THURSDAY | 1:15-3:00

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

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

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

Portrayals of Women at Work in 19th Century Art

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

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

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

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

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

Innovate the Space! Think Outside the Gallery!

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

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

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

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

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

Warpolitics in Art

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

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

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

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

Judy Bullington | Belmont University
*Dismantling the Sylvan Landscape: Gentleman Gardeners & Early
Bostonian Portraiture*
Whitney Thompson | The Graduate Center, CUNY and Fashion
Institute of Technology, SUNY
*Foreign-born Artists Making 'American' Pictures: Frances Palmer's
Lithographs of Westward Emigrants*

AFFILIATE SESSION: VISUAL RESOURCES ASSOCIATION (VRA)

Reconfiguring Knowledge: Making the Digital Humanities Visual

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

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

Landscapes for Art: Italian Sculpture Gardens and Parks

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

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

Oh No! A Graphic Designer is Making Art Again!

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

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

Beastly Creatures in Art

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

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

Visual Art and the Aesthetics of Cuteness

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

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

THURSDAY | 3:15-5:00

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

**Chair: Greg Shelnett | Clemson University
STERLINGS 1, LOBBY LEVEL**

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

Decorative Arts 1890-1930

Chair: Jillian Decker | Aiken Center for the Arts

STERLINGS 2, LOBBY LEVEL

- Mary Slavkin | Young Harris College
The 'Decorative' and the Decorative Arts: Theories Regarding the Social, Religious, Functional, and Aesthetic Roles of Art in the 1890s
- Lyndsay Bratton | University of Maryland, College Park
Art&l's Designing Women: Crafting Czech Modernism
- Daniele Galleni | Scuola Normale Superiore di Pisa
The Roots of Italian Liberty: The Florentine Case

Between Art Education and Healthcare

Chair: Megan Voeller | University of South Florida Contemporary Art Museum

STERLINGS 3, LOBBY LEVEL

- Hope Torrents | University of Miami, Lowe Art Museum
The Fine Art of Healthcare
- Marguerite Perret | Washburn University and
 Bruce Scherting | University of Kansas, Biodiversity Institute
Sick Art and Exquisite Bodies: The Waiting Room Projects

Unravelling Timelines: Challenges to Chrononormativity in Art and Art History

Chair: Tiffany Johnson Bidler | Saint Mary's College

BIRMINGHAM, LOBBY LEVEL

- Evan D. Williams | Independent Scholar
Bouncing in the Corner: Pulsatile and Vertical Time in the Works of Nauman and Reich
- Monica Steinberg | The Graduate Center, CUNY
Viewer's Choice: Cosmopsis and Harun Farocki's Deep Play
- Gwendolyn Shaw | The Graduate Center, CUNY
Vodou Iconography and the Work of Maya Deren
- Maria Quinata | The Graduate Center, CUNY
Time as Switchboard: Mapping Out the Chronopolitical Terrain of Black Audio Collective's The Last Angel of History

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

Chair: Sam Watson | University of Wisconsin-Sheboygan

FORT PITT, LOBBY LEVEL

- Shadé Ayorinde | Cornell University
The Invisible Man: Representations of Masculinity in the Work of Glenn Ligon
- Lauren Cesiro | Fairfield University
The Destruction of Essentialism and the Myth of the Black Male: Gary Simmons' Step in the Arena (The Essentialist Trap)
- Mabi Ponce de Leon | The Ohio State University
Do Ho Suh: Reimagining the Gendered National Imaginary
- Jamie Ratliff | University of Minnesota Duluth
Rules for a New Game: Gabriel Orozco and Transnational Masculinity in the 1990s

Manuscript Studies

Chair: Robert Tallaksen | West Virginia University

SMITHFIELD, LOBBY LEVEL

- Sarah Kyle | University of Central Oklahoma
From Court, to Pharmacy, to Library: Botanical Imagery and Its Sites of Convergence in Renaissance Venice
- Barbara Watts | Florida International University
Measuring Dante's Journey: Antonio Manetti and Sandro Botticelli's Chart of Hell
- Marian Hollinger | Fairmont State University
The Author and His Text: The Development of an Idea
- Robert Tallaksen | West Virginia University
Merchantescha to Cancellarescha: The Humanistic Transformation of the Handwriting of Michelangelo Buonarroti

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

Chair: Eric Schruers | Fairmont State University

KING'S GARDEN 1, BALLROOM LEVEL

- Eric Schruers | Fairmont State University
What Happens at Burning Man Doesn't Stay at Burning Man: The Social Conscience of the Artist
- Jessica Keough | Independent Scholar, Stony Brook University
Flipping the Switch: Graffiti Research Lab, Light, and the Urban Landscape
- Dino Dinco | Woodbury University
Leap Into Performance Mythology: The Constructed Image

Art in the Age of Anthropocene

Chair: Kathleen Thum | Clemson University

KING'S GARDEN 2, BALLROOM LEVEL

- Stephen Driver | Independent Artist
"Nothing is Being Done": Tales of Extinction/Ceramic Effigy Vessels
- Jackie Brown | Bowdoin College
Mutated Growth
- Amy Feger | University of Montevallo
New Landscapes
- D. Chase Angier | Alfred University
Shifting Landscapes in the Age of Anthropocene

Landscapes for Art: American Sculpture Gardens and Parks

Chair: Debra Murphy | University of North Florida

KING'S GARDEN 3, BALLROOM LEVEL

- Joshua Fisher | Arkansas Tech University
Steel Patroons: The Storm King Art Center and the New Colonization of Upstate New York
- Betty Crouter | University of Mississippi
Reshaping Space: The Yokna Sculpture Trail
- Eric Troffkin | Wayne State University
Sculpture Outdoors, Laboratory and Stage Set

Does Graphic Design History Matter?

Chair: Pamela Anneser | Plymouth State University
BRIGADE, BALLROOM LEVEL

Joe Galbreath | West Virginia University
From Letraset to Letterpress: Incorporating the History of Type into the Classroom

Amanda Horton | University of Central Oklahoma
Research -> Process -> Design History

Breuna Baine | Auburn University at Montgomery
History of Graphic Design Class Rocked My World!

Electric River: Artistic Confluences and Partnerships

Chair: Laura Amrhein | University of Arkansas at Little Rock
Co-Chair: Scott Betz | Winston-Salem State University
RIVERS, BALLROOM LEVEL

Jacek Kolasinski | Florida International University
Aesthetics of Collaboration: "Transcending Time," a Video Opera

Ron Hollingshead | Sam Houston State University
I Am a Cyborg. I Am the Confluence.

Jade Hoyer | University of Tennessee, Knoxville and
 Emma Burgin | University of Tennessee, Knoxville
Mistake Paper: Using Papermaking and Art Making to Engage Individuals After Loss

Kremena Torodova | Transylvania University and
 Kurt Gohde | Transylvania University
Love Letter to the World: A Global Collaboration

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

Chair: Herbert R. Hartel, Jr. | Hofstra University
TRADERS, BALLROOM LEVEL

Herbert R. Hartel, Jr. | Hofstra University
Wassily Kandinsky's Design and Color Theories as a Lexicon for Abstract Painting

Marco Rinaldi | Accademia di Belle Arti di Napoli
Rites of Lilith: Jewish Myths and Figures of Depression in Mark Rothko's Paintings of the '40s

Helen A. Harrison | Pollock-Krasner House and Study Center
Pollock's Statements: Interpreting His Art in His Own (?) Words

Christa Robbins | University of Virginia
Kenneth Noland's Reichian Paintings

School of Art
 Carnegie Mellon University
 MFA | BFA and interdisciplinary degree programs

Learn more | cmu.edu/art



FRIDAY, OCTOBER 23

8:00–9:45 am	Session V
9:45–10:00 am	Morning coffee break
10:00–11:45 am	Session VI
11:45 am–1:15 pm	Lunch on your own
12:00–1:00 pm	SECAC Review Drop-in lunch
1:15–3:00 pm	Session VII
3:00–3:15 pm	Afternoon coffee break
3:15–5:00 pm	Session VIII
5:30–9:00 pm	SECAC 2015 Members Exhibition Reception
5:30–9:00 pm	Gallery Crawl

FRIDAY | 8:00–9:45

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

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

STERLINGS 1, LOBBY LEVEL

Carl Linstrum | SCAD-Atlanta

Residency Positives

Jason Swift | Plymouth State University

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

Deborah Bouchette | Institute for Doctoral Studies in the Visual Arts

The Artist-in-Residence as Cultural Mediator

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

Chair: Sascha Crasnow | University of California, San Diego
Co-Chair: Elizabeth Rauh | University of Michigan

STERLINGS 3, LOBBY LEVEL

Elizabeth Miller | Whitman College

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

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

Chair: Kevin Conlon | Columbus College of Art and Design

BIRMINGHAM, LOBBY LEVEL

Jeff Schwartz | Ringling College of Art and Design

Ready, Set, DRAW

Eleanor Fuchs | Columbus College of Art and Design

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

Kevin Conlon | Columbus College of Art and Design

The Art and Design of Integrated Assessment within Digital Portfolios

Socially Engaged Art History

Chair: Cindy Persinger | California University of Pennsylvania
Co-Chair: Azar Rejaie | University of Houston-Downtown

FORT PITT, LOBBY LEVEL

Amy Hamlin | St. Catherine University and

Karen Leader | Florida Atlantic University

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

Laura Holzman | Indiana University-Purdue University Indianapolis

Beyond the Exhibition? Art History as Public Scholarship

Christopher LeClere | University of Manchester

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

Kelly Wacker | University of Montevallo

Art History in an Expanded Field

Maureen Vissat | Seton Hill University

STAR: Social Transformation through Awareness and Resolve, A

Collaboration between Seton Hill University and the Blackburn Center Against Domestic and Sexual Violence

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

Chair: Laura Hollengreen | Georgia Institute of Technology

Co-Chair: Donna Sadler | Agnes Scott College

SMITHFIELD, LOBBY LEVEL

Sarah Dillon | Kingsborough Community College, CUNY
Italian Stained Glass of the Trecento: Late Medieval, Gothic, or Early Renaissance?

Anne Vuagniaux | Bronx Community College, CUNY
Violating Vitruvius: Gothic Style in French Renaissance Châteaux

Jennifer Feltman | University of West Florida
The Last Judgment Porch at Lincoln Cathedral, 1255-1550: Confluence and Fluidity of Meaning Across Time

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

Chair: Kris Belden-Adams | University of Mississippi

KING'S GARDEN 1, BALLROOM LEVEL

Virginia Derryberry | University of North Carolina Asheville
The Narrative “Tradition”

Brooke White | University of Mississippi
A Southern Yankee

Betty Lou Starnes | University of Connecticut
Rashaad Newsome, the House Down: Parading Gender and Performing Authority

Raymond Gaddy | University of North Florida
Tales From the Black Belt: Raymond Gaddy a Southern Artist

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

Chair: Rex Koontz | University of Houston

KING'S GARDEN 2, BALLROOM LEVEL

Jodi Kovach | Columbus College of Art and Design
Remotely Mexican: The Critical Reception of Gabriel Orozco's Whale Skeleton, at Home and Abroad

Billie Follensbee | Missouri State University
Is That Awl? Life Histories of Olmec Greenstone Artisan Tools

Gabriela Germana | Florida State University
The Vicissitudes of Retablos Ayacuchanos: From Religious Altars to Symbols of National Identity

Bree Lehman | The Graduate Center, CUNY
Dolley Madison and the White House's Portrait of George Washington

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

Chair: Linda Rosefsky | West Virginia University

KING'S GARDEN 3, BALLROOM LEVEL

Chelsea Weathers | University of Texas at Austin
Talent and Tendency: The Friendship of Andy Warhol and Charles Henri Ford

Mia Laufer | Washington University in Saint Louis
Warhol and Basquiat: Conversations in the Boxing Ring

Nicole Scalissi | University of Pittsburgh
In Exhaustive Detail: “Art” and Agency in Andy Warhol's Details of Renaissance Paintings

Motion Graphics: Historical Paths and Contemporary Trends

Chair: Richard Doubleday | Louisiana State University

BRIGADE, BALLROOM LEVEL

Richard Doubleday | Louisiana State University
Motion Graphics: Exploring the Relationship Between Still and Time Based Design Elements

Tasheka Arceneaux-Sutton | Southeastern Louisiana University
What is Motion Graphics?

Moon Jung Jang | University of Georgia
Rational Transitions in Creating Motion Graphics

Ki Ho Park | Campbell University
Motion Graphics: An Effective Tool to Communicate in Public Campaign Design

From Europe to Pittsburgh and Beyond

Chair: Steven Gaddis | Independent Scholar

RIVERS, BALLROOM LEVEL

Steven Gaddis | Independent Scholar
Bringing Vitruvius to Pittsburgh

Rebecca Levitan | University of California, Berkeley
Henry Hornbostle: Architecture at the Nexus of Contemporary Innovation and Old World Wonder

Bernard Schultz | West Virginia University
Cass Gilbert and the Classical Literary Tradition

Floyd Martin | University of Arkansas at Little Rock
From Piranesi's Rome to a Little Rock Architect

Mannerism and *La bella maniera*

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

TRADERS, BALLROOM LEVEL

Bonnie Kutbay | Mansfield University of Pennsylvania
Classical Literary Sources for Invention in Giorgio Vasari's Art Theory of La bella maniera

Liana Cheney | Università degli Studi di Bari Aldo
Giorgio Vasari's Conception of Our Lady: The Virgin Mary as Symbol of Salvation

Lynette Bosch | State University of New York at Geneseo
Jacopo Pontormo's Diary and the Lost San Lorenzo Frescoes

Chrystine Keener | Lander University
Pontormo's Deposition: A Savonarolan Aesthetic

Peter Scott Brown | University of North Florida
Jael's Nail and the Hand of Goltzius: Infamy and Ambition in the Bella Maniera

FRIDAY | 10:00-11:45

Violent Confluences: the Effects of Aggressive Exchange in Material Culture

Chair: Alvaro Ibarra | College of Charleston

STERLINGS 1, LOBBY LEVEL

Alvaro Ibarra | College of Charleston
Remaining Dacian in Roman Britain: Identifying the Dacian-ness of Cohors I Aelia Dacorum at the Roman Forts in Cumbria County, England

Mary Beth Heston | College of Charleston
Aggression and Ambivalence in South Indian Architecture

Kris Belden-Adams | University of Mississippi
Beyond Materiality: "Madness" and Tense Collision in Barthes's Elusive Winter Garden Photograph

Marian Mazzone | College of Charleston
"Fey Aesthetics" vs. American Mass Culture: How Andy Warhol Re-made Consumer Objects into Art

Drawing and Printmaking c.1860-1920

Chair: Floyd Martin | University of Arkansas at Little Rock
STERLINGS 2, LOBBY LEVEL

Shana Cooperstein | McGill University
Drawing Lines, Contracting Habits: Post-Academic Pedagogy in Nineteenth-Century France

Debra DeWitte | University of Texas at Arlington
The Display of Drawings in the Time of the Impressionists

Colleen Truax Yarger | Randolph-Macon College
The 'Dazzle Technique' and Aesthetic Movement Architecture

Courtney Hunt | Cleveland State Community College
Suzanne Valadon's Nude Portraits of Young Utrillo

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

Chair: Brooke Garcia | University of Memphis
Co-Chair: Katlyn Greiner | Independent Scholar
STERLINGS 3, LOBBY LEVEL

Samantha Wright | Georgia State University
Mixed Identities: Religious Deviances of the Women of Delos

Lauren Bearden | Georgia State University
Near Eastern Incense and the Greek Goddess Nike: An Analysis of Nike-Thymiaterion Iconography from the Late Fifth Century BCE

Julia Fischer | Lamar University
An Iconographic Melting Pot: The Tazza Farnese, Gemma Augustea, and Grand Camée de France

Katlyn Greiner | Independent Scholar
The Marvelous Obelisks of Augustus: The Solar Symbols of Egypt and Rome

Casting the Ancient World for the Modern World

Chair: Carol Mattusch | George Mason University
BIRMINGHAM, LOBBY LEVEL

Eugene Dwyer | Kenyon College
Fiorelli's Casts of the Pompeian Victims: A Reception Study

Francesca Torello | Carnegie Mellon University School of Architecture
Exhibiting Architecture: Plaster Casts in Pittsburgh Between Instruction and Professional Debate

Julia Finch | Morehead State University
Ancient Art in Appalachia: The Metropolitan Museum of Art's Casts at Morehead State University

Annetta Alexandridis | Cornell University
Firing the Canon!—The Cornell Casts and their Discontents

Metaphor and Understanding Visual Art

Chair: Kimble Bromley | North Dakota State University
FORT PITT, LOBBY LEVEL

Kimble Bromley | North Dakota State University
Students and Understanding Metaphor

Susan Johnson | Institute for Doctoral Studies in the Visual Arts
Mortality, Monet, and Medium Specificity

Catherine A. Moore | Georgia Gwinnett College
Metaphor and the Visual Pun

Medieval Art Open Session

Chair: Marian Hollinger | Fairmont State University
SMITHFIELD, LOBBY LEVEL

Kelly Watt | Washburn University
"Death is your gift": Reading Berceo's 13th-Century Account in Order to 'See' Santa Oria's Source of Power

Jillian Decker | Aiken Center for the Arts
Significance of the Tau in the Basilica di San Francesco d'Assisi

Erin Kate Grady | University of North Carolina at Chapel Hill
Moralizing Monsters: Heretics in the Bible Moralisée, Vienna 2554

Mary Edwards | Pratt Institute
The Legenda Plastica: or the Lost Books of Jacopo da Voragine [Yes, Dustin Hoffman, There is Indeed a Future in Plastics!]

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

Chair: James Rodger Alexander | University of Alabama at Birmingham
Co-Chair: John Douglas Powers | University of Tennessee, Knoxville

KING'S GARDEN 1, BALLROOM LEVEL

McArthur Freeman | University of South Florida
Border Control: Rethinking Discipline-Specific Teaching in Studio Art

Paul Karabinis | University of North Florida
Photography as Printmaking: Not Exactly a Repeatable Pictorial Statement

John Douglas Powers | University of Tennessee, Knoxville
Sculpture, a Disciplinary Hub

Pamela Venz | Birmingham-Southern College
Composition as the Tie that Binds: An Interdisciplinary Case Study

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

KING'S GARDEN 2, BALLROOM LEVEL

Kelly Donahue-Wallace | University of North Texas
The Cabinet of Jeronimo Antonio Gil

Anna Brodbeck | Carnegie Museum of Art
The Role of the Object in Brazilian 'Conceptualism'

James Farmer | Virginia Commonwealth University
When is a Mural? Pictograph, Mural, Canvas, Reproduction, Artifact, Inspiration, Validation, and a Few Other POVs Regarding a Most Remarkable Rock Art Panel from the American Southwest

Andrew Finegold | The Institute of Fine Arts at New York University
Synchronous Diachronicities: The Intentional Conflation of Distinct Temporalities in Ancient Mesoamerican Objects

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

Chair: Christopher Sperandio | Rice University

KING'S GARDEN 3, BALLROOM LEVEL

Christopher Sperandio | Rice University

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

Sheryl Oring | University of North Carolina at Greensboro

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

Duncan MacKenzie | Columbia College Chicago

Loving the Good, Bad, and Ugly

Identity Politics in Depression Era Art

Chair: Anthony Morris | Austin Peay State University

BRIGADE, BALLROOM LEVEL

Christina Larson | Case Western Reserve University

Paul Sample: Challenging Views of Masculinity in the 1930s

Lisa Dorrill | Dickinson College

From Grant Wood to Rosie the Riveter: Bib Overalls as Ideological Tools in American Visual Culture, 1930-1945

Pittsburgh and the Arts

Chair: Melissa Geiger | East Stroudsburg University of Pennsylvania

RIVERS, BALLROOM LEVEL

Jennifer McComas | Indiana University Art Museum

Diplomacy and Subversion: Negotiating the Display of German Art at the Carnegie Internationals, 1937-1939

Virginia Troy | Berry College

Kaufmann's Department Store, Edgar Kaufmann, Jr. and Developments in Textile Design and Marketing at Midcentury

Clayton Merrell | Carnegie Mellon University

The Sky Beneath Our Feet: How to Make a 69,000 Square Foot Painting

Soft Science

Chair: Hannah Israel | Columbus State University

Co-Chair: Erika Adams | Concordia University

TRADERS, BALLROOM LEVEL

Jeff Schmuki | Georgia Southern University

The Moth Project

Michelle Samour | School of the Museum of Fine Arts Boston

Too Much is Never Enough: Collection and Consumption in the Victorian and Digital Ages

Darlene Farris | East Stroudsburg University of Pennsylvania

3D Field Guides

Barb Bondy | Auburn University

Drawing on the Brain: Creative Research, Pedagogy, Scholarship

FRIDAY | 1:15-3:00

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Chair: Betty Crouther | University of Mississippi

STERLINGS 1, LOBBY LEVEL

Lillian Joyce | University of Alabama in Huntsville

It's Good to be Rhome: A Greek Goddess becomes Roma

Sarah Buck | Florida State University

Originality and Appropriation in the Grotesque Costumes of the Trades by the Larmessin (c. 1685-1695)

Amy Frederick | Centre College

"After Rembrandt": Flameng's Borrowing for Success

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

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

Chair: Tina Bizzarro | Rosemont College

STERLINGS 2, LOBBY LEVEL

William Levin | Centre College

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

Jane Evans | Rice University

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

Albert Alhadeff | University of Colorado Boulder

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

Jennifer Bates Ehler | Harvard University Extension School

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

New Notions of Community for Folk and Self-Taught Art

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

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

STERLINGS 3, LOBBY LEVEL

Shirley Reece-Hughes | Amon Carter Museum of American Art

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

Trista Reis Porter | University of North Carolina at Chapel Hill

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

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

Fred Smith's Spatial Narrative: A Community Offering

Norman Girardot | Lehigh University

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

The Slide Show

Chair: Vesna Pavlovic | Vanderbilt University

BIRMINGHAM, LOBBY LEVEL

Meggan Gould | University of New Mexico

Those Boxes of Slides, Sitting in My Studio

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

Image as Object

Sky Shineman | University of Alabama

Slide Projector as Teaching Tool

Between Form and Expression: Abstraction in the 21st Century

Chair: Matthew Kolodziej | University of Akron

FORT PITT, LOBBY LEVEL

Thomas Berding | Michigan State University

Unsettled Futures: Abstraction and Imagination in the 21st Century

Dustin London | Eastern Michigan University

Painting Digital Space

Steven Pearson | McDaniel College and

Evan Boggess | Shepherd University

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

Jered Sprecher | University of Tennessee, Knoxville

Discussant

What Exactly is Drawing?

Chair: Sandra Reed | Marshall University

SMITHFIELD, LOBBY LEVEL

Raymond Yeager | University of Charleston

WALK A LINE OUTSIDE the STUDIO: How Drawing Can Foster Cognitive

Thinking in Art and Other Disciplines

Michael Marks | University of South Carolina Upstate

What's a Sketchbook? I'm Into Pinterest

Brad Adams | Berry College

In the Kitchen

Al Denyer | University of Utah

Expanding Vocabularies: Drawing as Installation

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

Chair: Michael Sherwin | West Virginia University

KING'S GARDEN 1, BALLROOM LEVEL

Bill Gilbert | University of New Mexico

Land Arts of the American West: Experiments in Field Pedagogy

Lori Ryker | Artemis Institute

Of Place, not About Place

Yoshimi Hayashi | MiraCosta College

Field Based Art Curriculum Only for the 1%?

John Reid | Australian National University and

Carolyn Young | Australian National University

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

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

Chair: Sarah E.K. Smith | Harvard University

Co-Chair: Elysia French | Queen's University

KING'S GARDEN 2, BALLROOM LEVEL

Elizabeth Barrios | University of Michigan

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

Kathleen Thum | Clemson University

Residuum

Rebecca Dunham | Plains Art Museum

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

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

Chair: Betsy Fahlman | Arizona State University

KING'S GARDEN 3, BALLROOM LEVEL

Caterina Y. Pierre | Kingsborough Community College, CUNY

Transnational Exchange from Münster to Austin: Elisabet Ney (1833-1907),

Sculptor

Margaretta Frederick | Delaware Art Museum

From Pre-Raphaelite to American Aesthete: Marie Spartali Stillman in America

Emily Burns | Auburn University

Amateur Professionals: American Women's Art Clubs in Paris, 1890-1914

Benjamin Harvey | Mississippi State University

Voyaging Out: Mollie Molesworth's "Ladakhi Diary"

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

Chair: Dana Gay | Meredith College

Co-Chair: Meaghan Dee | Virginia Tech

BRIGADE, BALLROOM LEVEL

Jeff Joiner | Virginia Tech

Teaching the Business of Design: How Student-Run Studios Can Bridge the

Gap Between Classroom-focused Education and Client-focused Practice

Eve Faulkes | West Virginia University

Where Life Experience Creates a Design Calling

Matthew Donaldson | University of South Carolina Upstate

Are We There Yet? The Long Road to Establishing a Successful Student-

run, Faculty-led Design Firm

Dana Gay | Meredith College

Design Matters: Making Genius Visible

Diane Gibbs | University of South Alabama

Finding Your SuperPower & Telling Your Story

Cinematic Portrayals of Modern Art and Design, 1930-1980

Chair: Yelena McLane | Florida State University

RIVERS, BALLROOM LEVEL

Stephanie Huber | The Graduate Center, CUNY

Mass Spectacle and the Modernist Grid in Busby Berkeley's Musical

Production Numbers

Yelena McLane | Florida State University

Tati's Interiors and Le Corbusier's "Engineer's Aesthetic": A Dialogue

Contemporary Art Open Session

Chair: Preston Thayer | Independent Scholar

TRADERS, BALLROOM LEVEL

Jenna Altomonte | Ohio University

Networking the Virtual 'Orient': Representations of the Iraqi 'Other' in Adel Abidin's Abidin Travels

Preston McLane | Florida State University

Notional Monuments

Ute Wachsmann-Linnan | Columbia College

Teaching Contemporary Art and Compassion via Social Media

Krystle Stricklin | University of Pittsburgh

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

FRIDAY | 3:15-5:00

The Confluence of Art-Making Disciplines with Glass

Chair: Rene Culler | University of South Alabama

STERLINGS 1, LOBBY LEVEL

Justin Ginsberg | University of Texas, Arlington

Approaches to Glass Education for Undergraduates and Graduates

Sarah Mizer | Virginia Commonwealth University

Glass is So Hot Right Now

Rene Culler | University of South Alabama

The Confluence of Art-Making Disciplines with Glass

Undergraduate Research Open Session

Chair: Jane Brown | University of Arkansas at Little Rock

Co-Chair: Beth Mulvaney | Meredith College

STERLINGS 2, LOBBY LEVEL

Madeline Beck | Kennesaw State University

A Different Perspective on the Representation of Prostitutes in Ancient Greek Vase Painting

Molly Hull | Meredith College

Tino di Camaino's Tomb of Maria of Hungary

Mallory Glasgow | University of Tennessee, Knoxville

The Inspiration of Caravaggio: Uncovering the Multiple Lives of the Contarelli Chapel

Moriah Webster | Randolph-Macon College

"The Rising Woman and the Falling Man": Women's Fashions in Late Eighteenth-Century Sporting Art

Olivia Crawford | University of Tennessee, Knoxville

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

Nora Butkovich | Meredith College

Challenges and Contradictions: Käthe Kollwitz and German Culture Between the Wars

Amateur/Professional: Reconsidering the Craft Divide

Chair: Susan Richmond | Georgia State University

STERLINGS 3, LOBBY LEVEL

Cynthia Fowler | Emmanuel College

Georgiana Brown Harbeson: Modern Embroidery and the Amateur/Professional Divide

Susan Richmond | Georgia State University

Aleene Jackson and the Professionalization of Domestic Hobby Crafting

Anne Hilker | Bard Graduate Center

Between Making and Knowing: Revisiting the Embroidery Kits of Erica Wilson

Andrew Hottle | Rowan University

Joan Glueckman: A Needlepoint Artist in the New York Art Scene

In Cahoots

Chair: Jenny Hager | University of North Florida

Co-Chair: Kathryn Shields | Guilford College

BIRMINGHAM, LOBBY LEVEL

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

Lullaby: A Collaboration

Wendy DesChene | Auburn University

Possibilities

Mark Dixon | Guilford College

Cross-Quad Collaboration: How Art Students Can Realize their Strengths and Get Chocolate-Dipped Strawberries from Science Students

Kathryn Shields | Guilford College

Redefining Creativity: Multi-layered Collaboration in Art and Art Historical Practice

Still Lives—Secret Lives

Chair: Preston McLane | Florida State University

FORT PITT, LOBBY LEVEL

Kristy Deetz | University of Wisconsin-Green Bay

Reveal/Conceal: Formal and Conceptual Strategies of Drapery in Still-Life Painting

Dina Comisarenco Mirkin | Universidad Iberoamericana Ciudad de México

Building up Still Lives and Demolishing Gender Biases: The Hidden Feminist Side of Rina Lazo's Art

Frances Woodley | Aberystwyth University

Still Life: Contemporary Reimaginings

Artist as Writer

Chair: Scott Turri | University of Pittsburgh

SMITHFIELD, LOBBY LEVEL

Melissa Kuntz | Clarion University of Pennsylvania

Artist as Critic

Lily Kuonen | Jacksonville University

From Conversation to Criticism

Meghan Olson | Independent Artist

Artist as Writer

Fluid Currents: Water, Art, and Ecology

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

Emily Casey | University of Delaware

Hydrographic Vision in Early America

Nicholas Robbins | Yale University

Evidence and Liquidity: Carleton Watkins in Kern County, 1881-1889

Jayne Wilkinson | Prefix Institute of Contemporary Art

Liquid Economies: Visualizing Water in the Anthropocene Era

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

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

Regina Palm | Kimbell Art Museum

The Mother's House of the San Francisco Zoo: Defining Gender through Space in the Modern City

Lauren Freese | University of Iowa

Eating Creatively: William Glackens' At Mouquin's, French Restaurants, and the Fashioning of a Creative Space

Sarah Beetham | Pennsylvania Academy of the Fine Arts

Toward a Manly Ideal: Kitson's Hiker and the Spanish-American War

Evie Terrono | Randolph-Macon College

The New Woman in Richmond, Virginia: Artistic Endeavors and Political Activism in a Southern City

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

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

Maria Ferguson | University of Memphis

Regaining Control: Native American Identity and Representation in 19th Century Photography

Margaret Adler | Amon Carter Museum of American Art

Alternating Current(s): Winslow Homer's Undertow

Emily Mazzola | University of Connecticut

In A Studio of One's Own

Anna Dempsey | University of Massachusetts Dartmouth

From Providence to Paris to Provincetown: Modern Women Printmakers and the Color Woodcut

Pittsburgh's Carnegie Mellon Schools of Art and Design Alumni

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

Gary A. Keown | Southeastern Louisiana University

Dan Friedman: The Radical Modernist

Jane Allen Nodine | University of South Carolina Upstate

Andy is Alive and Well in 2015!

Chuck Tomlins | University of Tulsa

A Word about Jonathan Borofsky's In a Dream

Global Perspectives on Nineteenth-Century Visual Art

Chair: Leanne Zalewski | Central Connecticut State University
RIVERS, BALLROOM LEVEL

Roberto C. Ferrari | Columbia University

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

Joseph Underwood | Stony Brook University and

Ana-Joel Falcon-Wiebe | Independent Scholar

The French Imagination of Tunisia: Colonial Expansion in North Africa

Jessica Stephenson | Kennesaw State University

The Twists and Turns of a Congolese Spectacle in Ivory

PAINTING NOW!

Chair: Heather Hertel | Slippery Rock University of Pennsylvania

TRADERS, BALLROOM LEVEL

Christopher Olszewski | SCAD Savannah

Running with the Devil

Jason John | University of North Florida

Painting the New Image

Micah Cash | University of North Carolina at Charlotte

Process & Experience: Making Paintings in an Interdisciplinary World

Carole Woodlock | Rochester Institute of Technology and

Peter Byrne | Rochester Institute of Technology

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

SATURDAY, OCTOBER 24

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

SATURDAY | 9:30-11:30

Confluence in Medieval and Renaissance Art

Chair: Vida Hull | East Tennessee State University

STERLINGS 1, LOBBY LEVEL

Andrea Maxwell | University of Pittsburgh

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

Chassica Kirchhoff | University of Kansas

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

Joseph Silva | Providence College

The Art of Crusading: Medieval Practices at the Medici Court

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

Chair: Sunny Spillane | University of North Carolina at Greensboro

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

STERLINGS 2, LOBBY LEVEL

Kirstin Ringelberg | Elon University

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

Kevin Concannon | Virginia Tech

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

Francesca Balboni | University of Texas at Austin

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

Kara Carmack | University of Texas at Austin

The After Party is the Party/The Social is the Medium

Matt Tullis | Western Kentucky University

The Traditional Western Tattoo Parlor: A Collaboration Goldmine

Art Practice as Research in Visual Arts and Design

Chair: Joo Kim | University of Central Florida

STERLINGS 3, LOBBY LEVEL

Bruce Mackh | University of Michigan/ArtsEngine

Research and Arts Practice

Lauren Lake | University of Alabama at Birmingham

From Here to There: A Case Study of Curricular Transformation at the Department of Art and Art History at the University of Alabama at Birmingham

Chealsea Anagnoson | University of Central Florida

Interactive Art Competes with Attendance Decline Due to Instant Gratification

Bryce Hammond | Independent Artist

Transient Motel

Peter Pawlowicz | East Tennessee State University

The Beginning of their Narrative

Juliet Dilenno | University of Central Florida

Fine Art and Pornography

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

**Art Historians Interested in Pedagogy
and Technology Open Session**

**Chair: Marjorie Och | University of Mary Washington
BIRMINGHAM, LOBBY LEVEL**

- Laura Hollengreen | Georgia Institute of Technology
Dwelling on the Past
- Solmaz Kive | University of Colorado
Teaching the Histories of Architecture in the Digital Age
- Marie Gasper-Hulvat | Kent State University at Stark
Smarthistory-style Videos for a Special Topics Course in Russian Art
- Ashley Busby | Susquehanna University
*Memes, YouTube, and Wikis! Oh My!: Student Learning and Writing
Mediated Through Technology*
- Rhonda Reymond | West Virginia University
Portals to Learning: Threshold Concepts in Art History Pedagogy

**Satire and Caricature as Mediators of Cultural
Trauma**

**Chair: Jennifer Pride | Florida State University
FORT PITT, LOBBY LEVEL**

- Laura Golobish | University of New Mexico
*The Gilt is Off the Gingerbread: Consuming English Imperialism Through
Caricatures of Napoleon*
- Peggy Davis | Université du Québec, Montréal
*Prosthetic Identity in Graphic Satire: Negotiating Cultural Trauma in
Restoration Paris*
- Camilla Murgia | Ecole de Préparation et Soutien Universitaire,
Switzerland
*An Unavoidable Blend: Staging French Upheaval through Visual and
Textual Satire on Art in Early 19th-Century Paris*
- Jennifer Pride | Florida State University
Ironic Encounters on the Streets of Haussmann's Paris
- Heather Campbell Coyle | Delaware Art Museum
*Making Fun of Modernism: Caricature and the Assault on American
Art Academies, 1878*

**Imaginary Worlds? Art as Mediator Between Fact
and Fiction**

**Chair: Anthony Mangieri | Salve Regina University
Co-Chair: Rachel Foulk | Ferris State University
SMITHFIELD, LOBBY LEVEL**

- Andrea Ortuno | Bronx Community College, CUNY
Traded, then Venerated: Medieval Iberian Ceramics as Holy Relics
- Youmi Efurd | Wofford College
Real and Ideal in the Sixteenth-Century Korean Kyehoedo
- Bridget Sandhoff | University of Nebraska Omaha
Cleopatra Revealed: A Woman for All Ages
- Catherine Holochwost | La Salle University
*Undemocratic Pictures? Cathedrals on the Picture Circuit in Nineteenth-
Century America*

Death in Contemporary Visual Art

**Chair: Bradford Collins | University of South Carolina
KING'S GARDEN 1, BALLROOM LEVEL**

- Christopher Lonegan | Loyola University in Maryland/Institute
for Doctoral Studies in the Visual Arts
*"Nothing to be Afraid of": Stan Brakhage's The Act of Seeing with
One's Own Eyes*
- Alexandra Mathwig | Brown University
*Imaging the Afterlife: Duane Michals and the Tradition of Death
in Photography*
- Emily Elizabeth Goodman | University of California, San Diego
*The Death of Venus: Disease, Decay and Dying in the Work of
Hannah Wilke*
- Kenyon Holder | Troy University
Vanitas Today
- Anne Weems | Georgia State University
*Yinka Shonibare, MBE's Fake Death Pictures: Locating the Flawed Male
Hero in Ex-Colonial Powers*

**Exotic or Mundane: Histories of Contemporary
Museums and Exhibitions**

**Chair: Roann Barris | Radford University
KING'S GARDEN 2, BALLROOM LEVEL**

- Sandra Zalman | University of Houston
Mid-Century Contemporary?: Lessons from the Modern Museum
- Conny Bogaard | Institute for Doctoral Studies in the Visual Arts
Neither Theory nor Model: The Dialogical Museum
- Alison Reilly | Florida State University
*James Johnson Sweeney's Bistro Model: Redirecting the Contemporary
Museum*
- Rachel Middleman | California State University, Chico
Lessons from Women Choose Women
- Brooke Garcia | University of Memphis
*From Kunstkammern to Simulated Eruptions: The History of Exhibiting
Ancient Works of Art*
- Mary Katherine Scott | University of Wyoming
Visualizing Value in Virtual Spaces

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

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

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

Sacred Geometry: Bridging Boundaries

Chair: Reni Gower | Virginia Commonwealth University

BRIGADE, BALLROOM LEVEL

Reni Gower | Virginia Commonwealth University

Sacred Geometry: Bridging Boundaries

Jorge Benitez | Virginia Commonwealth University

Rigidity and Relativism: Sacred Geometry and Perspective at the Crossroads of Culture and Dogma

Herbert Hartel, Jr. | Hofstra University

Dane Rudhyar's Symbolic Geometry and the Transcendental Painting Group (1938-1941)

Larry Taylor | Independent Scholar

Minimalism, Threads of the Sacred

Grace DeGennaro | Independent Artist

Continuum

Contemporary Folk, Self-Taught and Outsider Art

Chair: Lee Kogan | Independent Scholar

RIVERS, BALLROOM LEVEL

Crystal Yang | University of North Dakota

Folk Art Tradition and Individuality: Ku Shulan and Ansai Peasant Painters

Karen Patterson | John Michael Kohler Arts Center

Lee Godie: Self-Portraits

Arthur Jones | University of North Dakota

T. A. Hay's Alternate Agrarian World

Lauren Cantrell | Columbus State University

Looking to the Ancient: An Analysis of Pasaquan

Christina McCollum | The Graduate Center, CUNY

"That Sweet Spot Between Tended and Wild": Conservation at Howard Finster's Paradise Garden

Art Nouveau and the Convergence of Style

Chair: Sarah Lippert | University of Michigan-Flint

TRADERS, BALLROOM LEVEL

Liesbeth Grotenhuis | Hanze University

Dance Like an Egyptian: How Pharaonic Moves Transformed Gustav Klimt's Art

Michael Duffy | East Carolina University

Art Nouveau and America: The Search for a Modern Aesthetic

Erin Dusza | Independent Scholar

The Ethnic Roots of Le Style Mucha and its Influence on Art Nouveau

Chinatsu Kobayashi | Université du Québec, Montréal

Biomorphic Line from Art Nouveau to Modernism

SATURDAY | 1:15-3:00

Art History with Science: Confluence and Transformation

Chair: Janet Snyder | West Virginia University

STERLINGS 1, LOBBY LEVEL

Vibeke Olson | University of North Carolina Wilmington and

James Rotenberg | University of North Carolina Wilmington

When Art and Science Meet: Revealing Patterns of Artistic Transmission using Geo-Spatial Technology

Alexandra Dodson | Duke University and

Mariano Tepper | Duke University

Projecting Polychromy: The Art and Science of Displaying Medieval Sculpture

Harmony Wolfe | Independent Scholar

Mapping Some Bodies: Wallpaper, Femininity and Camouflage

Questioning Late Modernism: Aspects of Art from 1940 to 1980

Chair: James Boyles | North Carolina State University

STERLINGS 2, LOBBY LEVEL

Elizabeth Langhorne | Central Connecticut State University

Jackson Pollock's Abstraction as Spiritual Quest

Nicholas Hartigan | University of Michigan

The Creative Act: Modeling Sculpture for the American Public

Heidi Kraus | Hope College

The Harry Brorby Project: A Case Study in Collaborative Digital Art History

James Boyles | North Carolina State University

Gerhard Richter: Between Chairs

Traversing Borders: the Flâneur in Eastern Europe and Beyond

Chair: Heidi Cook | University of Pittsburgh

STERLINGS 3, LOBBY LEVEL

Allison Leigh | The Cooper Union

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

Karla Huebner | Wright State University

Jakub Schikaneder: A Fin-de-siecle Prague Flâneur

Claire Kovacs | Augustana College

Mapping Paris: Considerations of a Digital Collaboration at the Trailhead

Teleology and Art

Chair: Eric Hancock | Independent Scholar

BIRMINGHAM, LOBBY LEVEL

Jeanne Willette | Otis College of Art and Design

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

Eric Hancock | Independent Scholar

Semantics of Art

Crispin Sartwell | Dickinson College

Art as and Against Teleology

Fluid Borders Between Business, Art, and Design

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

FORT PITT, LOBBY LEVEL

Belinda Haikes | The College of New Jersey

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

Carlos A. Colón | mpowered, a nonprofit organization

Foundations and Personal Finance

Rebecca Zomchek | Columbus College of Art and Design

Crowning Achievements in Educational Business Experience

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

#fresh

Chair: Valerie Powell | Sam Houston State University

Co-Chair: Lily Kuonen | Jacksonville University

SMITHFIELD, LOBBY LEVEL

Amy Broderick | Florida Atlantic University

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

Katie Hargrave | University of Tennessee at Chattanooga

Socially Engaged Art and the Foundations Experience

Chris Ireland | Tarleton State University

Teaching Critical Thinking through Gaming

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

Chair: Ben Cunningham | Millersville University

KING'S GARDEN 1, BALLROOM LEVEL

Elissa Armstrong | Virginia Commonwealth University

Fail Harder and Other High Standards

Ben Cunningham | Millersville University

"Rethinking" Art and Design Foundation Courses from Three Directions—Instruction, Assessment and Skill Sets

Emma Bunnick | Millersville University

Discussant

The Porous Borders of American Art

Chair: Kevin Concannon | Virginia Tech

KING'S GARDEN 2, BALLROOM LEVEL

Leanne Zalewski | Randolph College

Imagining a Better America: French Paintings, American Aspirations

Barbara Jaffee | Northern Illinois University

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

Rozeem Keshvani | Independent Scholar and Curator

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

Andrea Diederichs | Trier University

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

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

Chair: James Hargrove | Roanoke College

Co-Chair: Katherine Shortridge | Roanoke College

KING'S GARDEN 3, BALLROOM LEVEL

Amy Johnson | Otterbein University

Walking in the City: Views by Women Artists

Emily Morgan | Iowa State University

City Pictures: Harry Callahan's Urban Photographs

Andrew Wasserman | Louisiana Tech University

Mapping Fallout: Charting Urban Nuclear Policy Through Groundworks

Anja Foerschner | Getty Research Institute

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

Altered Landscape: Interpreting the Built Environment

Chair: Micah Cash | University of North Carolina at Charlotte

BRIGADE, BALLROOM LEVEL

Gregory Martin | Mississippi State University

Cycles of Growth and Decay in the Built and Natural Environments

Christa DiMarco | Temple University and the University of the Arts

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

Christopher Williams | SCAD Savannah

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

Surveying the Survey: Assignments, Pedagogy, and Practices

Chair: Mary Slavkin | Young Harris College

RIVERS, BALLROOM LEVEL

David Boffa | Beloit College

Beyond the Textbook: Alternative Approaches to the Art History Survey

Jenny Ramirez | James Madison University

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

Jonathan Wallis | Moore College of Art and Design

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

Karen Shelby | Baruch College and Michelle Fisher | ????????

Augmenting Janson: Ditching the Required Text and Embracing a Free

Multimedia Textbook for the Art History Survey

Baroque and Rococo Art and Architecture Open Session

Chair: Steve Arbury | Radford University

TRADERS, BALLROOM LEVEL

Arianna Ray | University of North Carolina at Chapel Hill

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

Jeffrey Fraiman | Rutgers University

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

Rachel Miller | University of Pittsburgh

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

Eva J. Allen | Excelsior College

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

Megan Elevado | Independent Scholar

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

SATURDAY | 3:15–5:00**At Home in America: Domestic Spaces in Early Twentieth Century American Art****Chair: Paula Wisotzki | Loyola University Chicago****STERLINGS 1, LOBBY LEVEL**

Courtney McNeil | Telfair Museums

Domestic Harmony in the Dutch and American Paintings of Gari Melchers

Tiffany Washington | Independent Scholar

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

Sarah Rovang | Brown University

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

Paula Wisotzki | Loyola University Chicago

*Life on the Farm: Dorothy Dehner and David Smith at Home, 1940–1945***From a Spark to an Eruption: A Woman's Role During the Early to Mid-Twentieth Century Art****Chair: Sally Van Orden | West Chester University of Pennsylvania****STERLING 2, LOBBY LEVEL**

Keren Zdafee | Tel-Aviv University

Cartooning Women's Awakening in Interwar Egypt

Ashley Lindeman | University of Missouri-Kansas City

Benedetta: A Sentimental Voice Amidst Belligerent Noise

Rachel Wallis | Independent Artist/Scholar and

Nora Renick-Rinehart | Independent Artist/Scholar

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

Jennifer Noonan | Caldwell University

*"People's Art" Rubs Shoulders with "Superstar Art" at the Liberated Biennale***Women Painting Women in the Early Modern Era****Chair: Martina Hesser | San Diego Mesa College****STERLING 3**

Christina Lindeman | University of South Alabama

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

Jennifer Courts | University of Southern Mississippi

Caterina van Hemessen and Career Building in Sixteenth-Century Antwerp

Rachel Klipa | Independent Scholar

Nadežda Petrović: The Fight to Modernize Serbia

Jessica Cresseveur | University of Louisville

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

Martina Hesser | San Diego Mesa College

*There will be Blood—Women Assassins***Confluence in the Americas****Chair: Nicole Scalissi | University of Pittsburgh****Co-Chair: Paulina Pardo | University of Pittsburgh****BIRMINGHAM, LOBBY LEVEL**

Maeve Coudrelle | Temple University

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

Ana Perry | The Graduate Center, CUNY

What is it? Que es?: Complicating Internationalism with Bernardo Salcedo's Conceptual Works

Elizabeth Hawley | The Graduate Center, CUNY

*From Pottery to Painting: Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña***Engineering Failure****Chair: Stacy Isenbarger | University of Idaho****FORT PITT, LOBBY LEVEL**

Valerie Powell | Sam Houston State University

Fail Faster?!

Jim Benedict | Jacksonville University

Failure is Not Not an Option

Stacy Isenbarger | University of Idaho

*Tasking Failure***Abstraction Today: Theory, Practice, and Critique****Chair: Vittorio Colaizzi | Old Dominion University****Co-Chair: Jered Sprecher | University of Tennessee, Knoxville****SMITHFIELD, LOBBY LEVEL**

Anne Keener | Independent Artist

The Reality of the Unseen: Artist as Metaphysician

Sarah Sutton | Ithaca College

Abstraction as "Sub-Representative"

Orion Wertz | Columbus State University

Is Making Missing?

Gianna Commito | Kent State University

*Discussant***Sacred and Profane****Chair: Victor Martinez | Monmouth College****SMITHFIELD, LOBBY LEVEL**

Roja Najafi | University of Texas at Austin

Beast, Man, and the Things In-between

Geraldine Kiefer | Shenandoah University

Medieval Maps and Mapping: A Three-Part Precis for a Spirituality-Based Art Residency

Victor Martinez | Monmouth College

*Herakles at Spina: Devotional Icon, Stock Image, or Middle Ground Figure?***Stop'n Go: The Significance of Performance Stills, Part 2****Chair: Scott Contreras-Koterbay | East Tennessee State University****KING'S GARDEN 3, BALLROOM LEVEL**

Sarah Kristin Happersberger | ZKM | Zentrum für Kunst und Medien Karlsruhe

In the First Row: On the Role of the Audience in Performance Stills

Friederike Schaefer | Humboldt-Universität zu Berlin

Still Moving: Performative Photographs of Ephemeral Installations

Elizabeth Welch | University of Texas at Austin

George Platt Lynes' Dance Photography: Dance Legacy and the Tension between Document and Art

Indra Lacis | Cleveland Museum of Art/Arthopper.org

Standing Still: Authorizing Self-Portraits as Performance

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

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

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

Land and Environmental Art in the Age of Climate Change

Chair: Suzanne Schuweiller | Converse College
TRADERS, BALLROOM LEVEL

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

Industrious Materials: Bridging Art and Industry

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

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



REASONS
TO CHOOSE SRU

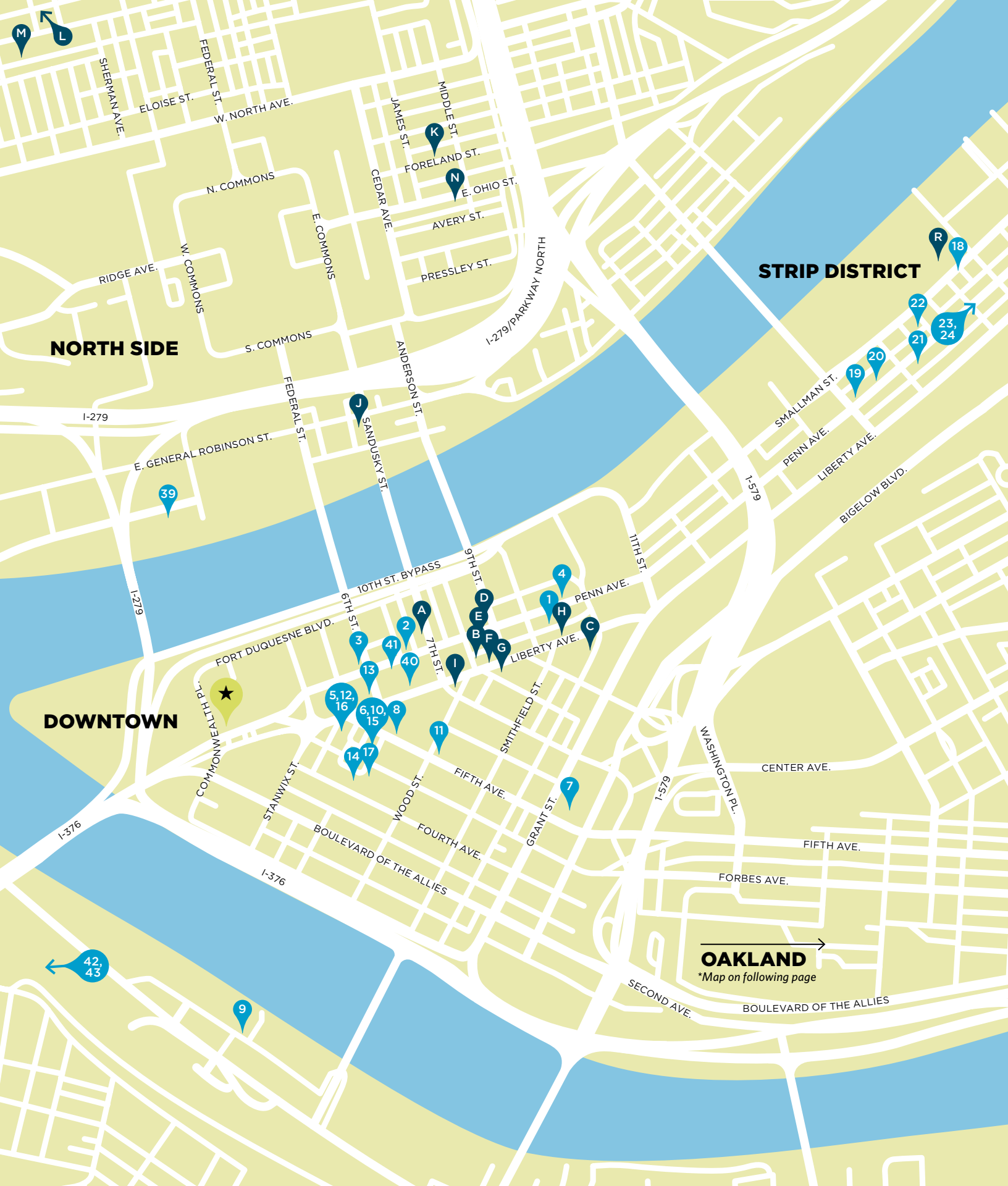
- 150+ ACADEMIC MAJORS
- STUDENT-FACULTY RESEARCH
- INTERNSHIPS
- EXPERIENTIAL LEARNING
- CAREER EDUCATION AND DEVELOPMENT
- FACULTY EXPERTISE
- AFFORDABILITY

BEST CHOICE.
FIRST CHOICE.



Office of Admissions
 North Hall Welcome Center
 1 Morrow Way
 Slippery Rock, PA 16057
 800.929.4778
www.sru.edu/FirstChoice

SlipperyRock
University



NORTH SIDE

STRIP DISTRICT

DOWNTOWN

OAKLAND

*Map on following page

M
L

K

N

R

J

39

4

1

H

C

3

41

5, 12, 16

6, 10, 15

8

14

17

11

7

42, 43

9

22

21

23, 24

19

20

18

SHERMAN AVE.

ELOISE ST.

FEDERAL ST.

W. NORTH AVE.

N. COMMONS

E. COMMONS

CEDAR AVE.

JAMES ST.

MIDDLE ST.

FORELAND ST.

E. OHIO ST.

AVERY ST.

PRESSLEY ST.

RIDGE AVE.

W. COMMONS

S. COMMONS

ANDERSON ST.

I-279/PARKWAY NORTH

I-279

E. GENERAL ROBINSON ST.

FEDERAL ST.

SANDUSKY ST.

SMALLMAN ST.

PENN AVE.

LIBERTY AVE.

BIGELOW BLVD.

I-579

I-279

FORT DUQUESNE BLVD.

10TH ST. BYPASS

6TH ST.

9TH ST.

11TH ST.

PENN AVE.

LIBERTY AVE.

SMITHFIELD ST.

WASHINGTON PL.

CENTER AVE.

FIFTH AVE.

FORBES AVE.

I-579

I-376

COMMONWEALTH BL.

STANWIX ST.

BOULEVARD OF THE ALLIES

I-376

WOOD ST.

FOURTH AVE.

GRANT ST.

SECOND AVE.

BOULEVARD OF THE ALLIES

★ **THREE RIVERS RESTAURANT & LOUNGE**
Wyndham Grand Downtown Hotel
American meals, contemporary vibe

1 **SEVICHE**
www.seviche.com
930 Penn Ave. (412) 697-3120
Latin-inspired fusion Tapas

2 **MEAT & POTATOES**
www.meatandpotatoespgh.com
649 Penn Ave. | (412) 325-7007
Chic, modern gastropub

3 **SIX PENN KITCHEN**
www.sixpennkitchen.com
146 6th St. | (412) 566-7366
American bistro, rooftop dining

4 **SONOMA GRILLE**
www.thesonomagrille.com
947 Penn Ave | (412) 697-1336
American tapas and wine bistro

5 **NOLA ON THE SQUARE**
www.olaonthesquare.com
24 Market Square | (412) 471-9100
New Orleans-themed eatery

6 **DIAMOND MARKET BAR & GRILL**
www.diamondmarketgrill.com
430 Market St. | (412) 325-2000
American chow and bourbon, patio

7 **THE CARLTON**
www.thecarltonrestaurant.com
500 Grant St. | (412) 391-4099
American dishes with notable wine

8 **HABITAT**
www.habitatrestaurant.com
510 Market Square | (412) 773-8848
International cuisine, local ingredients

9 **TEXAS DE BRAZIL**
www.texasdebrazil.com
Suite D1, 240 Station Square Dr.
(412) 230-4004
All-you-can-eat grilled meat

10 **LAS VELAS**
www.lasvelasmex.com
21 Market Square | (412) 251-0031
Dishes inspired by Mexico City

11 **THE CAPITOL GRILL**
www.thecapitalgrille.com
Piatt Place, 301 Fifth Ave.
(412) 338-9100
Upscale steakhouse, American

12 **SIENNA ON THE SQUARE**
www.siennapgh.com
22 Market Square | (412) 281-6363
Modern Italian Cuisine

13 **BUTCHER AND THE RYE**
Butcherandtherye.com
212 6th St. | (412) 391-2752
Rustic American Dishes

14 **EPHESUS MEDITERRANEAN**
www.ephesuspizza.com
219 4th Ave. | (412) 552-9020
Turkish shish kabob pizza

15 **ORIGINAL OYSTER HOUSE**
originaloysterhousepittsburgh.com
20 Market Square | (412) 566-7925
Old-school fish house since 1870

16 **PERLE**
www.perlepg.com
25 Market Square | (412) 471-2058
European champagne & tapas

17 **WINGHART'S BURGERS**
www.winghartburgers.com
5 Market Square | (412) 434-5600
Gourmet burgers, unique toppings

STRIP DISTRICT

18 **KAYA**
www.bigburrito.com/kaya
2000 Smallman St.
(412) 261-6565
Inspired Caribbean cuisine

19 **GAUCHO PARRILLA ARGENTINA**
www.eatgaucho.com
1607 Penn Ave. | (412) 709-6622
Wood-fired grilled meat

20 **VIETNAM'S PHO**
www.zomato.com
1627 Penn Ave. | (412) 281-8881
Traditional pho and hot pots

21 **LITTLE BANGKOK IN THE STRIP**
www.littlebangkokinthestrip.com
1906 Penn Ave. | (412) 586-4107
Serving traditional Thai cuisine

22 **PRIMANTI BROTHERS**
www.primantibros.com
46 18th St. | (412) 263-2142
Famous for fries on the sandwich

23 **LUKE WHOLEY'S WILD ALASKAN GRILL**
www.lukewholey.com
2106 Penn Ave. | (412) 904-4509
Oyster bar and Bloody Mary's

24 **PHO VAN**
www.phovan.net
2120 Penn Ave. | (412) 281-7999
Traditional pho soups and sandwiches

OAKLAND

*See map on following page

25 **CONFLICT KITCHEN**
www.conflictkitchen.org
221 Schenley Drive
(412) 802-8417
Global fare from countries in conflict and related events

26 **LULU'S NOODLES**
www.lulunoodlespittsburgh.com
400 S. Craig St. | (412) 687-777
Asian-inspired cuisine

27 **ALI BABA RESTAURANT**
www.alibabapittsburgh.com
404 S. Craig St. | (412) 682-2829
Authentic Middle Eastern dishes

28 **THAI HANA & SUSHI BAR**
www.thaihana99.com
3608 Fifth Ave. | (412) 621-1100
Classic Thai and Japanese cuisine

29 **LUCCA RISTORANTE & WINE BAR**
www.luccaristorante.com
317 S. Craig St. | (412) 682-3310
Classic Tuscan trattoria

30 **HEMINGWAY'S CAFÉ**
www.hemingwayspgh.com
3911 Forbes Ave. | (412) 621-4100
Traditional American fare

31 **UNION GRILL**
www.uniongrill.com
413 S. Craig St. | (412) 681-8620
Italian-American dishes

32 **YUVA INDIA INDIAN EATERY**
www.yuvaindianrestaurant.com
412 S. Craig St. | (412) 681-5700
Traditional Indian cuisine

33 **CREPES PARISIENNES**
www.zomato.com
207 S. Craig St. | (412) 683-1912
Crepes, panini and salads

34 **EATUNIQUE**
www.eatuniquecafe.com
305 S. Craig St. | (412) 683-9993
Health conscious sandwiches, soup

35 **LITTLE ASIA**
www.littleasiapittsburgh.com
301 S. Craig St. | (412) 622-0133
Chinese/Japanese menu

36 **MAXIMUM FLAVOR PIZZA SHOP**
www.maximumflavorpizzapittsburgh.com
415 S. Craig St. (412) 621-3201
Pizza, sandwiches and more.

UPSCALE PRICES

39 **HYDE PARK PRIME STEAKHOUSE**
www.hydeparkrestaurants.com
247 Northshore Dr.
(412) 222-4014
High-end steakhouse chain

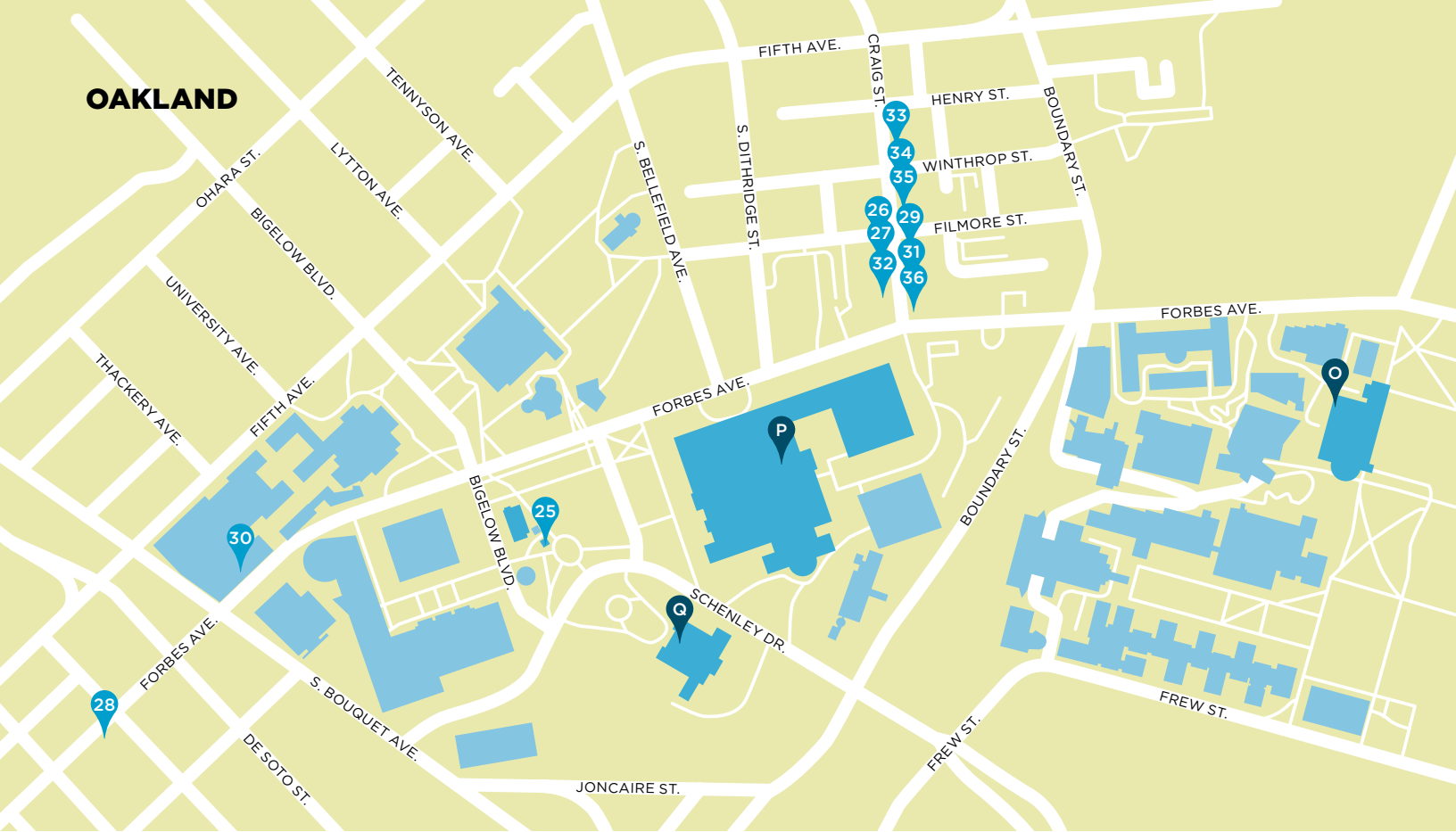
40 **MORTON'S THE STEAKHOUSE**
625 Liberty Ave.
Upscale chain for aged prime beef

41 **MOZART ROOM**
www.pittsburghsymphony.com
Heinz Hall
600 Penn Ave. (412) 392-4879
Reservations required.

42 **MONTEREY BAY FISH GROTTTO**
www.montereybayfishgrotto.com
1411 Grandview Ave. #2
(412) 481-4414
Elegantly plated seafood with panoramic riverside view

43 **THE GRANDVIEW SALOON**
www.grandviewsaloon.com
212 Grandview Ave.
(412) 431-1400
American bistro with terrace views of the city

OAKLAND



MUSEUMS/GALLERIES

CULTURAL DISTRICT

*See map on preceding page

- A** 707 & 709 PENN GALLERY
707 Penn Ave.
- B** 943 GALLERY (THE PITTS. CULTURAL TRUST)
943 Liberty Ave.
- C** AUGUST WILSON CENTER FOR AFRICAN AMERICAN CULTURE
980 Liberty Ave.
- D** FUTURE TENANT
819 Penn Ave.
- E** GREATER PITTSBURGH COUNCIL OF THE ARTS
810 Penn Ave.
- F** SHAW GALLERIES
805 Liberty Ave
- G** SPACE GALLERY
812 Liberty Ave.
- H** THE TOONSEUM
945 Liberty Ave.
- I** WOOD STREET GALLERIES
601 Wood St.

NORTH SIDE

- J** ANDY WARHOL MUSEUM
117 Sandusky St.
SECAC members get an admission discount during the conference with the badge, and half-price admission on Friday evening during gallery crawl.
- K** ARTISTS IMAGE RESOURCE (AIR)
518 Foreland St.
- L** MANCHESTER CRAFTSMAN'S GUILD
1815 Metropolitan St.
- M** MATTRESS FACTORY
500 Sampsonia Way
Half off admission discount with the SECAC badge
- N** PHOTO ANTIQUITIES MUSEUM
531 E. Ohio St.

SOUTH SIDE

- BREW HOUSE SPACE 101
2100 Mary St.
- SILVER EYE CENTER FOR PHOTOGRAPHY
1015 E Carson St.

OAKLAND

- O** CARNEGIE MELLON UNIVERSITY—MILLER GALLERY
5000 Forbes Ave.
- P** CARNEGIE MUSEUM OF FINE ART
4400 Forbes Ave
Admission is free 3:00–8:00 pm Thursday.
- Q** FRICK FINE ARTS BUILDING—UNIVERSITY ART GALLERY
University of Pittsburgh

STRIP DISTRICT

- R** SOCIETY FOR CONTEMPORARY CRAFT
2100 Smallman St.

SHADYSIDE

- PITTSBURGH CENTER FOR THE ARTS
6300 Fifth Ave.

CARNEGIE

- CLAY PLACE
1 Walnut St.

EAST END

- FRICK ART & HISTORICAL CENTER
7227 Reynolds St.
- PITTSBURGH GLASS CENTER
5472 Penn Ave.

DOWNTOWN

- SOCIETY FOR CONTEMPORARY CRAFT—BNY MELLON CENTER SATELLITE GALLERY
500 Grant St.

5,000 RELIQUARIES AT ST.
ANTHONY CHAPEL
1704 Harpster St.

ALLEGHENY CEMETERY
4734 Butler St.

ANDY WARHOL'S GRAVE
St. John the Baptist Byzantine
Catholic Cemetery
1066 Connor Rd., Bethel Park

ARCHITECTURAL WALKING
TOURS
Self-Guided Pittsburgh History &
Landmarks Foundation
www.phlf.org/education-department/self-guided-walking-tours

BRADDOCK TILES
www.braddocktiles.org

BULGARIAN MACEDONIAN
CENTER
449 W. 8th Ave., Homestead

KEELING COAL ROAD
Volunteer Field, South Side Park

CANTON AVENUE—WORLD'S
STEEPEST STREET)
Intersection of Coast & Canton
Avenues, Beechview

CARRIE FURNACES
Rivers of Steel National Heritage
Area
623 E. Eighth Ave., Homestead

CENTER FOR POSTNATURAL
HISTORY
4913 Penn Ave.

DONORA SMOG MUSEUM
595 McKean Ave., Donora

DUQUESNE INCLINE
1197 W. Carson St.

FORT PITT MUSEUM
601 Commonwealth Place

HEINZ HISTORY CENTER
1212 Smallman St.

LA HUTTE ROYALE
1812 Rialto St.
(by appointment only)

MAXO VANKA MURALS
St. Nicolas Croatian Catholic
Church
24 Maryland Ave., Millvale

MONONGAHELA INCLINE
8 Grandview Ave.

OLD ALLEGHENY COUNTY JAIL
Self-guided tours, 400 Ross St.

PHIPPS CONSERVATORY AND
BOTANICAL GARDENS
One Schenley Park

PITTSBURGH ART IN PUBLIC
SPACES, SELF-GUIDED WALKING
TOURS
www.pittsburghartsCouncil.org/public-art/walking-tours

PITTSBURGH PROTRACTORS
Various locations:
www.atlasobscura.com/places/pittsburgh-protractors

PITTSBURGH QUEER HISTORY
PROJECT (ONLINE ARCHIVE)
www.pittsburghqueerhistory.com

RANDY LAND
1501 Arch St.

RIVERS OF STEEL NATIONAL
HERITAGE AREA
623 East 8th Ave, Homestead

ROBERTO CLEMENTE MUSEUM
3339 Penn Ave.

SOLDIERS & SAILORS MEMORIAL
HALL & MUSEUM
4141 Fifth Ave.

THORSTEN BRINKMANN WHOLE-
HOUSE INSTALLATION
1812 Rialto St.
(by appointment only)

TRUNDLE MANOR
7724 Juniata St.

CONJUNCTION:

Projects by West Virginia University Faculty

October 5–29, 2015

Reception: Friday, October 23 during SECAC
conference gallery crawl; 5:30–9:00 PM

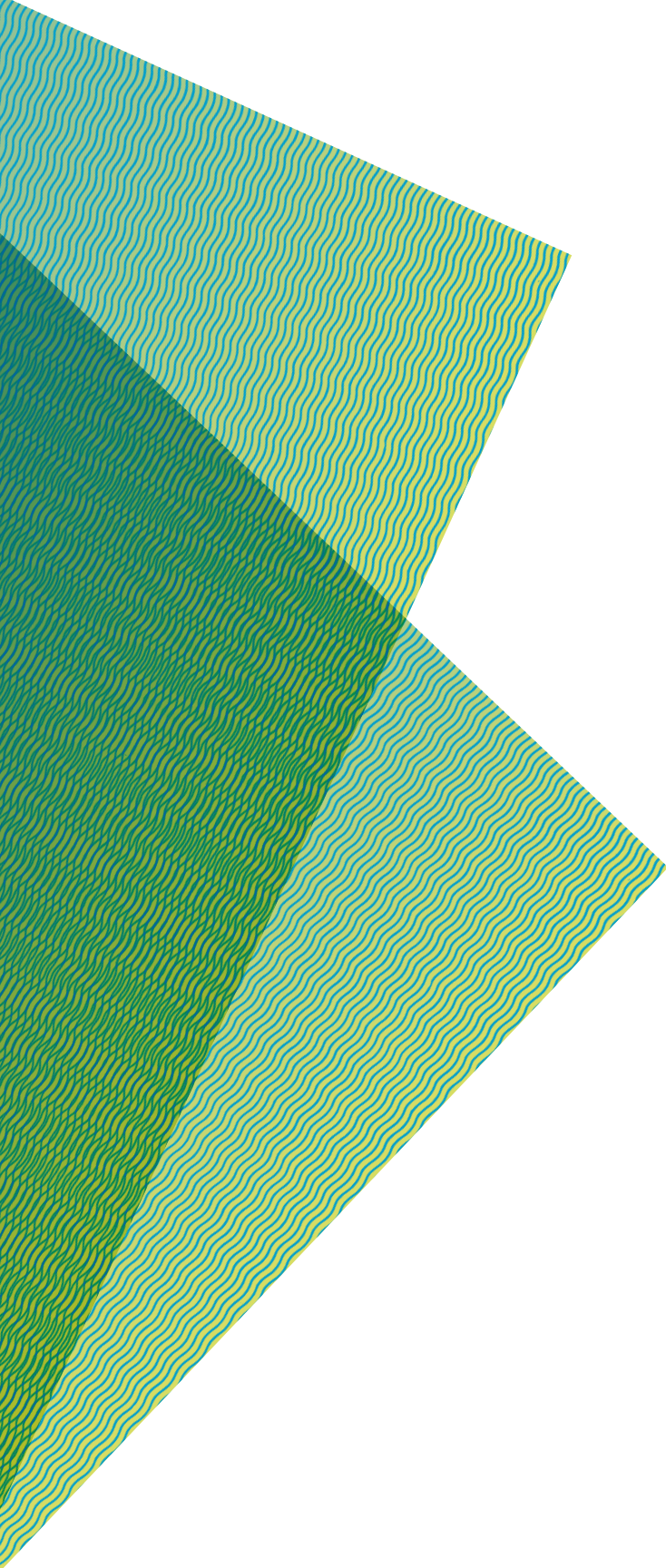
Artists Image Resource (AIR)

518 Foreland Street
Pittsburgh, Pennsylvania 15212

 West Virginia University
SCHOOL OF ART AND DESIGN



artanddesign.wvu.edu
artistsimageresource.org



THANKS

Special Thanks to our SECAC Sponsors

Art Department, Slippery Rock University of Pennsylvania
School of Art & Design, West Virginia University

Thanks to the Following for Assisting with Conference Planning

Rachel Frew, SECAC Administrator

SECAC Executive Committee

Eric Schruers, Fairmont State University

Alison Helm, West Virginia University

Joe Galbreath, West Virginia University

Kofi Opoku, West Virginia University

Dylan Collins, West Virginia University

Janet Snyder, West Virginia University

Rhonda Reymond, West Virginia University

Amy Schissel, West Virginia University

Kelley Galbreath, West Virginia University

Future Tenant Gallery

John Carson, Carnegie Mellon University

Clayton Merrell, Carnegie Mellon University

Melissa Ragona, Carnegie Mellon University

Delanie Jenkins, University of Pittsburgh

Barb Hollie, Visit Pittsburgh

SECAC Exhibitors

College Art Association

Hamelin Brands

Pearson Higher Education

The Scholar's Choice

Thames & Hudson

secac

www.secollegeart.org