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# *Art History &* **ARTIFICIAL INTELLIGENCE** Starting a Conversation

A Virtual Colloquium via Zoom | February 19, 2024

# Colloquium Program

[All times are intended as CST-Chicago]

TIME-CST (Chicago)	PRESENTERS	TOPIC
8.15-8.20am	<b>Pat Crawford</b> <i>Director, School of Design</i> <i>South Dakota State University, South Dakota, USA</i>	<b>GREETINGS FROM MAIN HOST INSTITUTION</b>
8.20-8.30am	<b>Leda Cempellin</b> <i>South Dakota State University, South Dakota, USA</i> <b>Melissa Geiger</b> <i>East Stroudsburg University, Pennsylvania, USA</i>	<b>WELCOME</b> by Colloquium's co-organizers
8.30-9.00am	<b>Andrew Murray</b> <i>The Open University, London, UK</i>	<b>INTRODUCTORY REMARKS</b> <i>The Art History of the GPU</i> <b>KEYWORD PHRASES:</b> Theory, visual culture
9.00-9.10am	Q&A	
9.10-9.20am	Short Break	
9.20-9.40am	<b>Karl van Heerden</b> <i>University of Pretoria and Open Window, Pretoria</i> <i>[South Africa]</i>	<b>PRESENTATION/DEMO</b> <i>Utilising Tree-of-Thought (ToT) prompting to elicit self-reflective analysis in undergraduate media studies students</i> <b>KEYWORD PHRASES:</b> prompts, media studies, writing
9.40-9.50am	Q&A	
9.50-10.00am	Short Break	
10.00-10.30am	<b>Bárbara Romero Ferrón</b> <i>Utrecht University, The Netherlands, Europe</i> <b>Nuria Rodríguez Ortega</b> <b>Alejandro Mozo Quesada</b> <b>María Ortiz Tello</b> <i>University of Málaga, Spain</i>	<b>WORKSHOP</b> <i>Picasso and AI: Analysing and questioning the technology that overwhelms us</i> <b>KEYWORD PHRASES:</b> Generative AI, Multimodal Network, Picasso

10.30-10.45am	Q&A	
10.45-11.00am	Short Break	
11.00am-12.15pm	<b>MODERATOR:</b> <b>Melissa Geiger</b> <i>East Stroudsburg University, Pennsylvania, USA</i>	<b>LIVELY DISCUSSIONS p. I-III</b>
11.00-11.20am	<b>DISCUSSANTS:</b> <b>Brenda Segone</b> <i>American University in Cairo, Egypt, Africa</i> <b>Leda Cempellin</b> <i>South Dakota State University, South Dakota, USA</i> <b>Emily Leifer</b> <i>Bryn Mawr College, Pennsylvania, USA</i>	<b>LIVELY DISCUSSION part I</b> <b><i>A Closer Look: Integrating AI into Art History Assignments</i></b> <b>KEYWORD PHRASES:</b> Writing; exploratory assignments, presentation, assessment.
11.20-11.40am	<b>DISCUSSANTS:</b> <b>Kay Kim</b> <i>University of Chicago, Illinois, USA</i> <b>Astrid Runggaldier</b> <i>University of Texas at Austin, Texas, USA</i> <b>Michiel Willems</b> <i>K.U. Leuven, Belgium, Europe</i>	<b>LIVELY DISCUSSION part II</b> <b><i>A Closer Look: AI-Assisted Text-to-Image and Image-To-Text Processes</i></b> <b>KEYWORD PHRASES:</b> Image-making, image-text, technological anxiety, visual literacy skills; visual analysis; digital humanities.
11.40am-12.00noon	<b>PANELISTS:</b> <b>Deepthi Murali</b> <i>George Mason University, Virginia, USA</i> <b>Cynthia Gadsden</b> <i>Tennessee State University, Tennessee, USA</i> <b>James Hutson</b> <i>Lindenwood University, Missouri, USA</i> <b>Trenton Olsen</b> <i>Lindenwood University, Missouri, USA</i>	<b>LIVELY DISCUSSION part III</b> <b><i>The Bigger Picture: Expanding the Use of AI</i></b> <b>KEYWORD PHRASES:</b> Course redesign, curriculum, administration; graduate research; inclusion.
12.00noon-12.15pm	Q&A = intersections	
12.15-12.45pm	LUNCH BREAK: eat/rest/lounge discussions	
12.45-1.10pm	<b>James Hutson</b> <i>Lindenwood University</i>	<b>PRESENTATION</b> <b><i>Formal Analysis in Art History: A Longitudinal Study on AI Integration in AP and Ancient Mediterranean Courses</i></b> <b>KEYWORD PHRASES:</b> Learning outcomes, student engagement, visual analysis.

1.10-1.20pm	Q&A	
1.20-1.30pm	Short Break	
1.30-2.00pm	<p><b>MODERATOR:</b>  <b>James Hutson</b>  <i>Lindenwood University, Missouri, USA</i></p> <p><b>PANELISTS:</b>  <b>Peter Cotroneo</b>  <b>Trenton Olsen</b>  <b>Jeremiah Ratican</b>  <b>Ben Fulcher</b>  <i>Lindenwood University, Missouri, USA</i></p> <p><b>Bryan Robertson</b>  <i>Yavapai College Visual Arts, Arizona, USA</i></p> <p><b>Martin Lang</b>  <i>Columbia College, South Carolina, USA</i></p> <p><b>Jason Lively</b>  <i>Lindenwood University, Missouri, USA</i></p>	<p><b>ROUNDTABLE DISCUSSION</b>  <i>Art History, Artificial Intelligence, &amp; Image-Making: Conversation on Creative Convergence and Collaboration</i></p> <p><b>KEYWORD PHRASES:</b>  Theory and Practice of writing and image-making, interdisciplinary collaboration</p>
2.00-2.15pm	Q&A	
2.15-2.30pm	short break	
2.30-3.00pm	<p><b>MODERATOR:</b>  <b>Mark Olson</b>  <i>Nasher Museum of Art, Duke University, North Carolina, USA</i></p> <p><b>PANELISTS:</b>  <b>Julia K. McHugh</b>  <b>Julianne Miao</b>  <b>Marshall N. Price</b>  <i>Nasher Museum of Art, Duke University, North Carolina, USA</i></p>	<p><b>ROUNDTABLE DISCUSSION</b>  <i>Act as if you are a curator: an AI-generated exhibition</i></p> <p><b>KEYWORD PHRASES:</b>  Art History, Museum Studies, AI as pedagogical tool, exhibitions, interpretation</p>
3.00-3.15pm	Q&A	
3.15-3.30pm	<p><b>Leda Cempellin</b>  <i>South Dakota State University, South Dakota, USA</i></p> <p><b>Melissa Geiger</b>  <i>East Stroudsburg University, Pennsylvania, USA</i></p>	<b>CONCLUDING REMARKS</b>

# Our Participants

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**Pat Crawford** is the Director of the School of Design at South Dakota State University. She received her PhD in Environmental Design and Planning from Arizona State University and is a licensed Landscape Architect. Expertise includes community engagement and visioning, landscape site design and master planning, park design and accessible (ADA) facilities, inter-professional pedagogies and employability skills, education abroad, and field sketching. Dr. Crawford has presented her work in community visioning and creating world-class built environments in England, Scotland, Ireland, Estonia, Germany, Italy, France, Greece, South Africa, New Zealand, Australia, China and Korea. She is the corresponding editor of an anthology published in 2020 by Michigan State University Press: *Community Engagement Abroad: Perspectives and Practices on Service, Engagement, and Learning Overseas (Transformations in Higher Education)*.

**Leda Cempellin** received her PhD in Art History from Università degli Studi di Parma (Italy). She is the Associate Director of the School of Design, a Professor of Art History, and the Coordinator of the Museum Studies minor at South Dakota State University. Her interdisciplinary research interests in late modern Art History are centered on the impact of collaborative practices on individual and artistic identities, as seen in the book *The Ideas, Identity and Art of Daniel Spoerri* (Vernon Press, 2017). Her most recent collaborative efforts in pedagogy and in the Scholarship of Teaching and Learning (SoTL) aim to capture broader transition phases, including the post-Covid era in Museum Studies: she co-edited with Pat Crawford *Museum Studies for a Post-Pandemic World* (Routledge, upcoming).

**Melissa Geiger** received her PhD at Penn State University and is an Associate Professor in Art + Media + Design at East Stroudsburg University (ESU) in Pennsylvania, USA. There, she maintains a 4/4 course load, teaching all levels of Art History, averaging c. 200 students a semester from mainly the Pennsylvania, New York, and New Jersey areas. Dr. Geiger uses Art History content to develop information literacy and oral/written communication skills through active-learning strategies. A current area of scholarly focus includes marking innovative pedagogical shifts in the discipline, making today's conversation an exciting continuing dialogue. Dr. Geiger also serves on the Board of Directors of the Pocono Cinema & Cultural Center developing educational programming and overseeing ESU student internships in Art Gallery Design, and Art History Outreach.

**Andrew Murray**, PhD, is a lecturer in the History of Art at the Open University. He specialises in the art and ceremony of late medieval France and Valois Burgundy (c. 1350-1520), researching how authority – cultural, legal and political – is manifested in visual culture. More recently, he has published on the artwork of Simon Stålenhag (see 'Speculation' in the forthcoming *Routledge Companion to Marxisms in Art History* (2024) and has been exploring the use of extended reality and AI in distance learning.

**Karl van Heerden** is a scholar and digital artist that is employed as the subject manager for Visual Culture at the Open Window, South Africa. Currently enrolled in the Digital Culture and Media doctoral programme at the University of Pretoria, he has a keen interest in the evolution of sexual identity formation and expression in virtual communities. Karl's professional history includes a prodigious background in commercial photography. A synergy of academic and commercial interests enriches Karl's academic investigations into internet culture and virtual communities through an exploration of the role photography plays in online identity formation.

**Bárbara Romero Ferrón**, PhD, is a Digital Humanities Specialist at Utrecht University in The Netherlands, concurrently pursuing a PhD at the CulturePlex Lab, at Western University in Canada. Her research delves into computational methodologies for analyzing cultural phenomena, with particular interests in art exhibitions, representations of motherhood, intersectional feminism, and the cultural impacts of AI. In 2022-2023, she was a graduate intern fellow at the Getty Research Institute's Department of Digital Art History and in the summer of 2022 she did a research visit at the Rijksmuseum. Bárbara has actively contributed to various academic events, including co-chairing the Digital Humanities Association Conference in Canada in 2023 and organizing the Digital Art History Summer School (DAHSS) since 2016.

**Nuria Rodríguez-Ortega** holds a PhD in Art History, a Specialist degree in Digital Humanities and master's degree in Cognitive Sciences (UMA). She is a Full Professor of Art History and the Head of the Art History Department at the University of Málaga. She is the founder and director of the iArtHis\_Lab Research Group and the founder and coordinator of ReaArte.Dix (International Network of Digital Studies on Artistic Culture), both focusing on digital studies of art history and culture. In 2021, she became the director of the Telefónica-UMA Chair (5G. New Generation Networks and Information Technologies) and has been the director of the Summer School on Digital Art History since 2016. Her research explores the intersection of computational languages, digital media, and art culture, emphasizing data analysis, visualization, natural language processing, and immersive technologies.

**Alejandro Mozo Quesada** is a computer engineer currently pursuing a Ph.D. in Computer Science with a focus on Artificial Intelligence (AI) at the University of Malaga, where he also serves as an Assistant Professor. He has a deep interest in AI, focused on generative models, large language models (LLMs), and computer vision models. He has actively participated in several projects funded by European institutions.

**María Ortiz Tello**, Ph.D. in Art History, studied under Dr. Nuria Rodríguez Ortega, with a thesis titled: "Picasso in the Exhibition Circuit: Collectors, Loans, and Artistic Circulation." She holds degrees in Art History, Social Developments of Artistic Culture, Secondary Education, and Digital Humanities. She is a member of the research project PID2021-125037NB-I00 and the research group IArtHis\_Lab. She worked as a researcher for the Public Agency of Andalusian Studies (2017-2019), the Picasso-Fundación Málaga Chair (2019-2021), and the FEDER UMA20-FEDERJA-126 project (2022-2023), co-financed by the European Union NextGenerationEU, under the responsibility of the Department of Art History at the University of Malaga. Currently, she supports the "Technologies applied to cultural heritage" at UNED and serves as substitute Interim Professor at the University of Malaga.

**Brenda Segone**, PhD, is a creative writer and an art historian. She is an assistant professor at the American University in Cairo. She teaches courses in Visual Culture and Design History and supervises undergraduate thesis. She obtained her PhD in art history from the Sorbonne University in 2022. One of her interests lies in developing new pedagogical strategies.

**Emily Leifer** is a PhD candidate in the history of art at Bryn Mawr College, working with Professor Hoday King. She studies modern and contemporary art, focusing on art of the 1960s and 1970s. Emily received her M.A. from Williams College and her B.A. from Brandeis University. She has taught at South Dakota State University and held curatorial internships at the ICA Philadelphia, Guggenheim Museum, and David Zwirner Gallery.

**Kay Kim** is an MA student in Cinema and Media Studies at the University of Chicago and holds a BA in Media Studies from Korea University. She is a new media artist currently working as a theater researcher at STAGE Lab at UChicago's Pritzker School of Molecular Engineering. Both her scholarly research and artistic experiments are aimed at interrogating the materiality of data in generative Artificial Intelligence tools. Her previous work was screened at Cannes Short Film Corner, Yale in Hollywood Fest, and Metropolia University of Applied Sciences in Helsinki.

**Astrid Runggaldier**, PhD, is an Associate Professor of Instruction in the Department of Art and Art History and the Assistant Director for the Mesoamerica Center at the University of Texas, Austin. Trained in anthropological archaeology and art history, Runggaldier contributes to the undergraduate curriculum of the Department of Art and Art History, the Lozano Long Institute for Latin American Studies, the Native American and Indigenous Studies program, and the Bridging Disciplines Program in Museum Studies. As the curator for UT's Art and Art History Collection of Pre-Columbian artifacts and ethnographic textiles from the Americas, she has been exploring AI's potential and limitations in museum label descriptions and object-based essays.

**Michiel Willems** is a PhD researcher at KU Leuven, who in 2023 joined the Methusalem research group (Palettes – Perception, Aesthetics, Literacy and Experience Through Transdisciplinary Empirical Studies) led by Johan Wagemans. As an interdisciplinary researcher at the intersection of Art History and Psychology he is focusing on digital art, studying the perception of born-digital artworks, AI-mediated art and conducts art historical research on these topics in combination with its impact on technological anxiety.

**Deepthi Murali** is a Research Assistant Professor at the Roy Rosenzweig Center for History and New Media (RRCHNM), George Mason University. She is an art historian of eighteenth- and nineteenth- century courtly and decorative arts of South Asia. At RRCHNM, she is co-PI of *Connecting Threads*, a project tracing the circulation of striped and checked cotton textiles from India and their use in the Greater Caribbean Region. Her other project, *Digital Chintz*, explores the use of DH methodologies in the discipline of art history. She is also co-PI for The Smithsonian HBCU *History and Culture Access Consortium*.

**Cynthia Gadsden**, PhD, is Associate Professor of Art History in the Department of Art and Design at Tennessee State University in Nashville, Tennessee. She teaches core courses in Art History and African American visual art, culture, and film. Using AI, she redesigned various course components, including syllabi, lessons, assignments, and assessments. Her research explores the visual arts, the lived experience, and the ways knowledge is transferred across generations via culture, relationships, and story. She served as co-curator for *Crowning Glory*, an exhibition exploring the beauty of hair across the African diaspora, and will co-curate the upcoming *Inside Blackness: Illuminating the Black Psyche in the Interior Landscape*. As a visual artist, she works in a variety of media, including fiber, printmaking, and painting.

**James Hutson**, PhD, specializes in multidisciplinary research that encompasses artificial intelligence, neurohumanities, neurodiversity, immersive realities, and the gamification of education. Earning a Bachelor of Arts in Art from the University of Tulsa, a Master of Arts in Art History from Southern Methodist University, and a Ph.D. in Art History from the University of Maryland, College Park, he later acquired additional Master's degrees in Leadership and Game Design from Lindenwood University and additional PhD in Artificial Intelligence at Capitol Technology University (2023). Over the span of his academic career since 2006, Hutson has held various pedagogical and administrative positions across five universities, including Chair of Art History, Assistant Dean of Graduate and Online Programs, and most recently, Lead XR Disruptor and Department Head of Art History and Visual Culture.

**Trenton Olsen**, PhD, Assistant Professor of Art History and Visual Culture at Lindenwood University since 2020, is internationally recognized for his work in digital humanities, virtual reality (VR), and digital historical interior recreations. He holds a B.A. in Russian and Humanities, an M.A. in Art History & Curatorial Studies from Brigham Young University, and completed his Ph.D. in the History of Art at The Ohio State University in 2020, specializing in European art of the eighteenth- and long nineteenth-centuries. His latest project, a meticulous digital recreation of the Parisian Salon of 1785, stands as a testament to his expertise in bridging historical art studies with cutting-edge digital technologies. His recent publications, focusing on the usage and application of VR in art history, underscore his commitment to enhancing educational methodologies through digital innovation.

**Peter Cotroneo**, MFA, lives and works in Tampa, Florida and teaches drawing and digital art at the University of Tampa and Lindenwood University. As an educator, he is interested in using AI in the classroom as a means of sketch booking and for research into a broader understanding of aesthetic trends in the online world. As such, he has co-authored *Creative Convergence: The AI Renaissance in Art and Design* (2024). He received a Bachelor of Fine Arts from the University of South Florida and a Master of Fine Arts from the University of Tennessee in painting and drawing.

**Jeremiah Ratican**, MS, serving as the Assistant Professor and Program Coordinator for Game Design in the Department of Art, Production & Design at Lindenwood University in the College of Arts and Humanities, is a distinguished multimedia instructor and game designer. His professional journey is marked by significant contributions to various international game projects. In his role at Lindenwood University, he has been instrumental in developing innovative game design programs that synergize theoretical knowledge with practical industry engagement, thus fostering a dynamic learning environment for students at the intersection of gaming and artificial intelligence.

**Benjamin [Ben] Fulcher**, MFA, an Assistant Professor of Game Design at Lindenwood University, has a background in traditional studio arts and animation. His expertise extends across multiple departments, where he is actively engaged in numerous interdisciplinary projects that intersect the realms of studio art, animation, and game design. A significant highlight of his career is the development of *The Museum of the Lost VR* (2023), an educational game that delves into the complex ethics, laws, and considerations surrounding the topic of repatriation.

**Bryan Robertson**, MFA, serves as Visual Arts Department Chair, 2D Lead Faculty at Yavapai College, AZ. His research into utilizing Artificial Intelligence in the classroom seeks to find what AI cannot accomplish. He has since co-authored *Creative Convergence: The AI Renaissance in Art and Design* (2024). Robertson is a multimedia artist using paint and pixels who explores an ongoing sense of cultural dislocation in a digital world. Robertson has been in international shows in New Jersey, New York, Florida, Bulgaria, and Korea and international publications such as *Politics in Collage and Brave New World: New Media 2023*.

**Martin Lang**, MFA, is an artist and educator living and working in Columbia, South Carolina and is an Assistant Professor of Studio Art and Program Chair of Studio Art at Columbia College. He received his Master of Fine Arts in Transmedia Design at the University of Tennessee and his Bachelor of Fine Arts in Photography with Honors from Webster University. As an educator, he is interested in how open-source AI tools can speed up artistic production and become studio assistants for students.



**Jason Dude Lively**, Ph.D., Ed.S., MBA, has been teaching both online and in a traditional classroom in the field of Interactive Media, Web Design, and Computer Information Systems since 1998. He has a BBA in Computer Information Systems from Howard Payne University in Brownwood Texas; an MBA in Computer Information Systems from Tarleton State University in Stephenville Texas; an Educational Specialist degree from Nova Southeastern University in Fort Lauderdale Florida; and a Ph.D. in Computing Technology in Education from Nova Southeastern University in Fort Lauderdale Florida. Most recent research interests have included Artificial Intelligence, Virtual Reality, Augmented Reality, and Simulations as a means of increasing engagement with course content and promoting the development of durable/power skills.

**Mark Olson**, PhD, is Associate Professor of the Practice of Visual & Media Studies in the Department of Art, Art History & Visual Studies and currently serves as Faculty Advisor for Technology at the Nasher Museum of Art at Duke University. In his research and teaching, Olson is committed to cultivating literacies in “critical making”—drawing on the critical and analytic repertoires of the theoretical and historical humanities while cultivating proficient practice at the intersection of the creative arts, computer science, electrical engineering, medicine, and the life sciences.

**Julia K. McHugh**, Ph.D., is the Trent A. Carmichael Director of Academic Initiatives and Curator of Arts of the Americas at the Nasher Museum of Art at Duke University. In this position, she oversees the museum's holdings of ancient and colonial art from across the Americas and develops exhibitions and interdisciplinary collaborations with Duke faculty, students, and staff. She also serves as Adjunct Assistant Professor of Art History and directs the Museum Theory and Practice concentration. McHugh specializes in ancient and colonial Peruvian art and earned her Ph.D. in Art History from the University of California, Los Angeles.

**Julianne Miao** is the curatorial assistant at the Nasher Museum of Art at Duke University. She’s previously held positions at the North Carolina Museum of Art, Ackland Art Museum, Reynolda House Museum of Art, Museum of Fine Arts, Boston, and Princeton University Art Museum. Her work focuses on early twentieth century American art and the history of photography in the context of race, gender, technology, and commodity culture.

**Marshall N. Price** is the Chief Curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art at the Nasher Museum of Art at Duke University and serves as adjunct faculty in the university’s Department of Art, Art History, and Visual Studies. He received a Ph.D. in Art History from the Graduate Center, City University of New York.

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*Our gratitude to this event’s supporters at South Dakota State University:*

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