

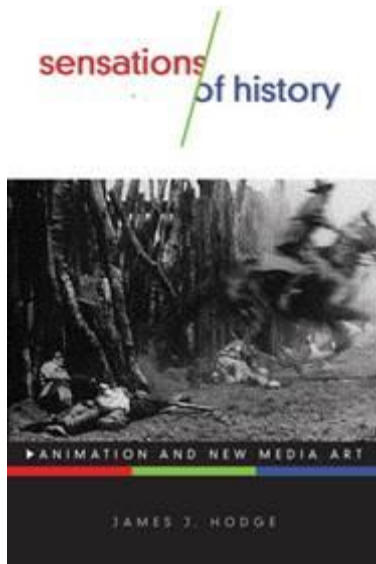
# Alfred University

November 2019

## Out of the Classroom

*A newsletter of faculty activities and accomplishments*

Engineering/Scholarly Communication Librarian **Samantha Dannick** led a 2-day Open Education Resources (OER) Workshop with 14 faculty and staff from across the University. Together they explored finding, evaluating, adopting, adapting, creating, and sharing OER, along with discussion about open pedagogy. This is the start to building a community of practice to continue advancing OER at Alfred University.



**Barbara Lattanzi**, Associate Professor of Interactive Media Design, is one of the artists whose work is featured in a book released in October by the University of Minnesota Press. The book, *Sensations of History: Animation and New Media Art*, is written by James J. Hodge, and is published as part of UMin Press “Electronic Mediations” series. The writing focuses on Lattanzi’s original software, and an image from her artwork (based on early silent-era cinema) is also featured on the book’s cover: “Optical De-dramatization Engine (O.D.E.) applied in 40-hour cycles to Thomas Ince’s *The Invaders*, 1912”.

Systems Librarian **Ellen Bahr** coordinated and led a major multi-year project that has included the entire faculty and staff of the Libraries to implement Alma/Primo library system being rolled out across the entire SUNY system that literally affects every aspect of how the Libraries do things, from acquiring and cataloging materials, to circulating items to sharing resources across SUNY.

**Dr. Xingwu Wang** and MSEE student **Behrouz Azimian** are two of four authors of the paper, “Can Renewables Stimulate BEV Demands? – Technical Principles and Cross-Country Empirical Studies.” Renewables and Battery Electric Vehicles (BEVs) may potentially reduce environmental pollutions and traditional energy consumptions. However, existing literature does not study them holistically in a way that combines technology with economy. In this paper, they examine the complimentary nature of these two technologies in a New York State college.



exhibition curated by Greg Leshé, “Mounds, Piles and Massings” at the Walsh Gallery at Seton Hall University in South Orange, NJ, September 9 – October 19, 2019.



Juliana Gray’s poem was featured in the *Poets Resist* series from “Glass: A Journal of Poetry” [Mulching the President](#).

**Elizabeth Matson** was one of six authors who had a paper accepted to arXiv titled “[Bounding the Tripartite-circle Crossing Number of Complete Tripartite Graphs](#)”. A tripartite-circle drawing of a tripartite graph is a drawing in the plane, where each part of a vertex partition is placed on one of three disjoint circles, and the edges do not cross the circles. The authors present upper and lower bounds on the minimum number of crossings in tripartite-circle drawings of  $K_{m,n,p}$  and the exact value for  $K_{\{2,2,n\}}$ . In contrast to 1- and 2-circle drawings, which may attain the Harary-Hill bound, their results imply that balanced restricted 3-circle drawings of the complete graph are not optimal.

**Emilie Carney, Doris Möncke** and **Alexis Clare** did a presentation and workshop on glass at Canaseraga Central School on October 11 in celebration of International Girls Day. A group of women undergraduate students conducted workshops and participated in a question/answer session for the female students. All the students were from area schools including Hornell, Canisteo-Greenwood, Bath, Arkport, Canaseraga, Alfred-Almond, and Keshequa. (See photo below)



**Andrew Kless** presented a paper at the German Studies Association Conference in Portland, OR on October 4<sup>th</sup>. His work, “Food Aid in the First World War: The American Rockefeller Foundation in German-Occupied Poland, 1914-1916,” investigated how American philanthropists sought to provide humanitarian relief while negotiating the contentious political and ethnical tensions seething on the peripheries of the German, Austro-Hungarian, and Russian Empires. Trying to satisfy over-eager Germans, indifferent Russians, and assertive Polish and Jewish lobbying groups led the well-intentioned, though naïve, Americans into harebrained schemes for procuring food. The seemingly straightforward task of delivering food aid became highly politicized, resulting in the needless deaths of countless civilians, and diminishing faith in the steadfastness of American promises.

**Dr. Mina Sedaghatjou** and **Dr. Kelly Williams** (in collaboration with Dr. Harpreet Kaur), professors in teacher education have written a book chapter titled “Developing Interactive Demonstrations for the Online Mathematics Classroom: Interactive Diagrams.” The chapter was accepted for publication in *Teaching and Learning Mathematics Online*. Taylor & Francis anticipates publication of the book in early 2020.

On October 5<sup>th</sup>, invited by the Music School of University of Southern Maine (USM), AU Visiting Professor of Music, **Daisy Wu**, gave a lecture, “*Traditional Chinese Instrument*” and conducted a workshop, “*Hands-on Guzheng*” for the students of USM Music School. On October 6<sup>th</sup>, Daisy gave a performance on guzheng which included her original composition piece *April Rain*. Wu’s recent performances include concerts at Carnegie Hall, the United Nations, and the National Press Club.

**Eric Souther** recently had a solo performance of his new work, [Video Synth Architect: The Morphogenesis of Pixel Sorted Waves](#) at the seventh annual Transient Visions: Festival of the Moving Image at Spool Contemporary Art Space in Johnson City, New York, October 18. The work explores machine agency and generative design to explore architectural forms in real-time. The Video Synth Architect sees audio, video, and three-dimensional space as a signal. It is a signal to be modified and performed in real-time, with both analog and digital processes. Souther also recently screened new works [Search Engine Vision: The White House 2000-20018](#) & [Shambala](#) at several festivals including Strangoscope in Florianópolis, Brazil; Move Cine Arte, in Sao Paulo, Brazil; CODEC International Experimental Film and Video Festival, in Mexico City.