



southeastern college art conference

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SECAC
2017
COLUMBUS

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Call for Papers, SECAC 2017, Columbus, OH

October 25-28, 2017

**PAPER PROPOSALS DEADLINE: APRIL 20, 2017. MIDNIGHT,
EDT**

**SECAC MEMBERSHIP REQUIRED AT THE TIME OF PAPER
ACCEPTANCE**

REGISTRATION FEE REQUIRED OF ALL

Below is a list of available sessions for SECAC 2017. You may submit a total of two (2) proposals. Abstracts, maximum of 200 words, should be prepared before you complete the [online paper proposal form](#).

Go to Sessions for:

[Arts Education](#)

[Art History](#)

[Art History and Studio](#)

[Graphic Design](#)

[Studio](#)

[Affiliated Societies](#)

ARTS EDUCATION SESSIONS

Civic Engagement and the Arts

Civic engagement can be defined as a means of working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values and the motivation to make a difference in the community. More universities' administrators are asking faculty to include community and civic engagement in their curricula. Also, artists are contributing to civic engagement activities both on and off college campuses. For those reasons, there is a need for researchers to come together and discuss ways civic engagement and the arts are interacting. Papers for this 2017 SECAC panel will present a wide professional array of arts education, policy, administration and studio topics relating to civic engagement and the visual arts. All art educators, doctoral students and SECAC members are welcome to present. This art education venue offers an excellent regional opportunity for researchers to develop and present new research findings.

Session Chair(s): Bryna Bobick, University of Memphis

Contact: bbobick@memphis.edu

Shifting Priorities: Adapting Art and Design Programs to Embrace Career Preparation in a New Educational Landscape

The growing pressure from administrators to prepare students better for their post-college careers has shifted the curricular landscape in art and design departments. Traditional student outcomes such as developing art making skills in the studio have given way to emphasizing content such as entrepreneurial thinking, transdisciplinary collaboration, and the development of interpersonal communication skills. As a result, many departments have attempted to formally integrate these concepts into their programs without deemphasizing traditional approaches to learning or developing creative thought. Larger institutions, such as Stanford University's d.school or The New School's School of Design Strategies, have created programs that combine integrated design with interdisciplinary learning while engaging in entrepreneurship, but these programs tend to focus on design thinking and deemphasize making. This session will focus on how undergraduate art and design departments have expanded their programs to include career preparation skills within their curriculum without overlooking the art-making process. This panel seeks diverse presentations from department leaders and faculty who have found creative ways to include entrepreneurial thinking and other career preparation skills into their curriculum. Preference will be given to papers that focus on holistic approaches to this problem and include practical solutions.

Session Chair(s): Joseph Cory, Samford University

Contact: jcory@samford.edu

Making the Connection between Research, Instruction and Best Practices

Panelists will address the changing nature of visual arts through research and discuss how it affects the environment of education. The research papers will include the topics on instruction and best practices as it relates to the field of visual arts and art education. This informational session offers an opportunity for all visual arts educators and SECAC members to present research relating to current trends in the field.

Session Chair(s): Mary Lou Hightower, University of South Carolina Upstate

Contact: mhightower@uscupstate.edu

ART HISTORY SESSIONS

Rock Hard: The Materiality of Stone in Pre-Electric Italy

This panel promotes exploration of the materiality of works in stone produced on the Italian peninsula before the development of electrically-powered tools. The panel welcomes research addressing art and architecture in which the use of stone contributes to the meaning of the works, whether in relation to the difficulty of working the material, contemporary understandings of the stones, in their final appearance, or any other aspect of interpretation.

Topics could include but are not limited to

- pietre dure and commesso works (whether part of larger architectural settings, portraits, or furniture)
- paintings on stone
- stones in works of art obtained from exotic or distant sources, including but not limited to spolia or souvenirs of pilgrimage
- movement of marbles and other stones across geographic boundaries, including gifting
- use of local stones in civic architecture
- stone decorations (interior and exterior), including stone veneers and flooring
- mosaics
- cameos, carved gems (intaglio), or seals, including their influence on media such as manuscripts and ceramics
- imitation marble (scagliola), whether ancient or early modern
- ancient texts on stones (such as Pliny's Natural History) and their impact on art

Session Chair(s): Lindsay Alberts, Framingham State

University; Susan Barahal, Tufts University

Contact: laberts@framingham.edu

From Close-Looking to Close-Feeling: Art History and the Experiential Turn

As an alternative to the critical category of the performative, Dorothea von Hantelmann proposed that of “the experiential turn,” accounting for the reorientation of art since the 1960s from the production of visual objects to the “production of experiences.” In her view, Minimalism’s foregrounding of embodied viewership led to more overtly participatory art of the 1990s. Since then, artists have experimented with multi-sensory manipulation, engaging not just the visual, but the haptic, auditory, and olfactory faculties. Yet art’s capacity to shape experience has been an intrinsic feature long before Minimalism.

This panel seeks to expand the category of the experiential to include scholarship on early and pre-modern art. How might the intersection between ritual and material culture in pre-modern societies inform our understanding of recent developments in contemporary art, and vice versa? What are the limitations of this methodological approach? With the aim of developing mutual understandings across the temporal sub-fields of art history, we invite presenters to address the experiential from any historical period. Potential topics include the activation of multiple senses, the psychoacoustics of built environments, and the power dynamics between works and viewers. Papers with a wider scope, such as those employing trans-historical comparisons, are also welcome.

Session Chair(s): Jessamine Batario, The University of Texas at Austin;
Jeannie McKetta, The University of Texas at Austin

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Selfie Reflection: A View Through the Art-Historical Looking Glass

At first glance, selfies may seem to be unlikely objects for rigorous academic study. They are ubiquitous, their exchange is guided by the rapidly mutating social trends of the millennial- and post-millennial-generations, and they occupy the dynamic, spectral “walls” of social-media sites rather than art galleries and museums. Selfies operate at the nexus of many fields of study: media studies, sociology, psychology, digital culture studies, theater, family folklore, oral tradition, the study of narrative, visual culture, archival studies, photography history, art history, and the history of technology. Although the selfie is difficult to fully encapsulate within the analytical framework of any one field, a closer examination of the selfie through the lens of the art and photography history reveals this genre of image-making to be surprisingly multifaceted, rapidly mutating, and intensely relevant to discussions about the social impact of digital vernacular photography. While various dimensions of the selfie find their roots in the history of photography, the selfie is just as much of an ahistorical, precedent-setting practice. This panel explores the selfie within the history of self-portraiture, in an effort, perhaps, to distinguish it from this history and examine its uniqueness as an image-making practice.

Session Chair(s): Kris Belden-Adams, University of Mississippi

Contact: kkbelden@olemiss.edu

Centering the Periphery: Decolonial Perspectives in Contemporary Art

Contemporary art is frequently narrated as a product of Western modernity and less often investigated as a facet of what decolonial theory has called the "coloniality of power." This phrase refers to the residual effects of colonialism formulated in the process of globalization starting in 1492 and underlying Western epistemologies as well as contemporary political, cultural, and social systems in which art objects, gestures, and texts reside. Decolonial aesthetics, a phrase coined by Argentinian semiologist Walter Mignolo, problematizes hierarchies of seeing by attending to cases in which the dialectics of modernity and coloniality in Western art are only partially fleshed out. This approach seeks to delink artistic production and art historical assessment from dominant Western modes of thinking especially when examining art produced in countries and cultures considered peripheral to Eurocentric traditions. As such, this panel calls for submissions that attend to the tensions of coloniality and modernity present in contemporary art and correlative art institutions. Papers may address diverse subject matter, media, geographies, and cultures. Topics may include local/global dialectics; gallery systems, alternative curatorial practices and the museal field; art pedagogy; decolonial theory as methodology; networks of exchange; and negotiations of national, transnational, diasporic, gender, and sexual identities.

Session Chair: Amy Bowman-McElhone, Florida State University

Contact: amybowman82@gmail.com

Picturing Princesses: Relationships Between Royal Women and Visual Culture?

This panel seeks papers that explore relationships between gender representation and authority in the visual culture associated with royal women. We seek papers that present case studies of women as users, commentators, and/or producers of imagery that often shape perceptions of their identities. For instance, Isabelle of Valois married England's King Richard II at age 6, was widowed by age 9, remarried to Charles the Duke of Orleans at 16, and died of a fever while pregnant. Images of Isabelle present her as a perfect pawn in a political game. We are also interested in how and why these royal women could be visualized as what Susan Groag Bell has called "Arbiters of Culture" and "Ambassadors of Lay Piety." In contemporary times, Rejected Princesses depict lesser-known and more diverse examples of female royalty and leaders throughout history via a Facebook page and recent print anthology. Given the enduring pervasiveness of "princess culture" in contemporary American culture, it is an important time to consider historical precedents and non-western ideals as ways to confront and counter the pitfalls of princess representations that lack or fail to acknowledge larger sociopolitical contexts.

Session Chair(s): Carlee Bradbury, Radford University;

Courtney Weida, Adelphi University

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Art and Appetite: Food in 20th and 21st Century Art

Beyond simple nourishment, food is marked by sociopolitical circumstance, cultural meaning, and more personal markers of identity. Food reveals stories of the maker and the diner(s). A meditation on space, place, and moment, a simple or not-so-simple meal reveals much about individual experience and culture writ large. In the twentieth and twenty-first centuries, food has also become an important ground for artistic practice, a realm for the explorations of medium and/or subject. This panel sets out to explore such work with papers that consider what such artistic products tell us about artist and audience as well as their relationship to the contemporary (history, culture, food practices, and/or art world). This panel is especially interested in papers that engage with performative work, be they in the work of more traditional performance artists such as Janine Antoni, Meret Oppenheim, or the Viennese Actionists, or in more experimental spaces of engagement such as work by Rirkit Tiravanija or Pittsburgh's Conflict Kitchen. Papers that consider any other connections between art(ist) and food (broadly defined) are also welcome.

Session Chair(s): Ashley Busby, Susquehanna University

Contact: busby@susqu.edu

Sensing Difference: New Artistic Approaches to Embodied Knowledge

This panel calls for new approaches to understanding the forms and structures of embodied knowledge embedded in artistic and art historical labor, creativity, and practice. While conversations around the body have often focused on artist as performer, the body as a site of presentation, or the body as a represented subject in a work of art, we seek research projects that explore a productive range of embodied knowledge as a modality of experiencing the work of art. For instance, what work can and does empiricism or phenomenology offer to such new interpretive methods? What generative intersectional conversations are to be had within and amongst bodies occupying multiple marginal subject positions, that use these axes of difference to shape and transform acts of viewership? Putting aside the conventional ocularcentric logic that dominates art historical interpretation, we welcome proposals that investigate the generative capacities of the sensorium in activating the haptic, acoustic, visual, invisible, or ephemeral modes of meaning in art.

Session Chair(s): Amanda Cachia, University of California, San Diego; Ellen Tani, Bowdoin College Museum of Art

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Around the World in 80 Minutes

When Jules Verne penned *Around the World in 80 Days* (1873) with its exclamation that "anything one man can imagine, other men can make real," he may well have meant the 1867 Paris Exposition Universelle. Stuffed with scientific and technological marvels and

overflowing with sculptures and paintings, wonders truly seemed possible there. This was not the first universal exposition, of course. Starting with the 1851 Crystal Palace Exhibition (London), the ephemeral spectacles of universal expositions appeared in Europe, the United States, Australia and New Zealand, and, to a lesser extent, Asia and South America.

The substantial historiography of world's fairs and universal expositions has unpacked entanglements between modernism, nationalism, and international-ism. Research on these sites has also considered artistic, cultural, and national borders as well as troubled conceptions of the center vs. periphery. In extending this work, this panel aims to explore how, in putting the world on display, universal expositions narrated and forecast early global art histories. It further intends to examine these displays' afterlives and to address how the art and architecture exhibited in these expositions came to be interpreted in relation to other exhibitions on the same grounds, such as industrial displays, anthropological surveys, and political congresses.

Session Chair(s): Alexis Clark, Denison University;
Zoe Jones, University of Alaska, Fairbanks

Contact: clarka2@denison.edu

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Eclecticism, the act of deliberate, conscious borrowing from the works of another, has been practiced since ancient Greece. It was standard practice in European academies where artists borrowed from Greeks, Romans, and Renaissance masters to develop their craft.

Appropriation, taking and using another's imagery without permission, is often practiced and much debated in the digital age. Despite copyright and trademark protection, appropriation is viewed by some as a right, by others as mere theft. Modern and contemporary artists have appropriated freely elements of folk and non-Western cultures to inspire innovation in their works. Forgers assume the identity of another for profit. Even when prosecuted, some defend the practice for expanding the number of originals available to the public. Some forgers use the exposure to launch legitimate careers as artists in their own right. This panel invites papers on borrowing of all sorts. It seeks to investigate how the phenomenon has been manifest in art and culture.

Session Chair(s): Betty Crouther, University of Mississippi

Contact: arpate@olemiss.edu

The "Unschooling" Tradition: Folk, Self-Taught, and Outsider Art

This session calls for presentations that examine the work of traditional folk as well as contemporary self-taught (outsider) artists within the context of their creation. Papers that deal with the creative expressions of self-taught artists of Ohio are especially encouraged but others are also welcome.

Session Chair(s): Carol Crown, University of Memphis;
Lee Kogan, Independent Scholar

Contact: ccrown@memphis.edu

“Art, a language that should unite:” The Diversity of European Postwar Abstractions

In the catalogue of the 1948 Venice Biennale, Giovanni Ponti declared: "Art invites all mankind beyond national frontiers, beyond ideological barriers, to a language that should unite it in an intense humanism and a universal family against every Babel-like division and dissonance." After five years of brutal conflicts and the mounting threat of the Soviet Union, the Western world was indeed in dire need of unity and solace. In this context, abstract art was often presented in the West as a universal language able to overcome national divisions and unite humankind.

But could abstract art have overcome the divisions engendered by the Second World War and the Cold War? Could American Abstract Expressionism have served as the West's shared language against Soviet Social Realism? Even if abstraction dominated Western postwar art scenes, didn't it assume different forms and meanings on each national scene? All the more so, since the interruption of international artistic exchanges during the War had led to independent and singular artistic developments.

Taking on these questions, this panel seeks to question the myth of abstract art universality by showcasing the diversity and richness of European postwar abstract practices that the triumph of American Abstract Expressionism has eclipsed.

Session Chair(s): Catherine Dossin, Purdue University

Contact: cdossin@purdue.edu

Writing for Art History: Writing-Intensive Course Strategies and Assignments

Papers are welcome on successful instruction and student practice in classes where writing makes up a significant part of class assignments. The role of instructors in editing student writing, the different kinds of writing practiced, and the place of student peer evaluation of writing are welcomed topics. Proposals should address how writing projects and feedback challenge students to improve their interpretive and communication skills. How do writing activities contribute to the stated learning objectives of the course and the goals of the university writing program?

Session Chair(s): Michael Duffy, East Carolina University

Contact: duffym@ecu.edu

American Women Artists: Modernity, Ambition, and Gender

The history of American women artists is a richly textured chronicle, and is an area of active current scholarship. Papers are sought on any aspect of the lives, work, and intriguing contributions of American women artists. Talks could consider individual reclaimed histories of specific artists or individual works, as well as new research on matronage, exhibitions, gallerists, significant cultural contributions, and influential institutional connections. New interpretations of well-known figures and works are welcome as well. Papers will be considered on artists working in all media: painting, sculpture, architecture, photography, prints, and from any period from the Colonial era through WWII and the fifties.

Session Chair(s): Betsy Fahlman, Arizona State University

Contact: fahlman@asu.edu

Transatlantic Exchange: Ireland and the United States in the Twentieth Century

This panel seeks papers that focus on transatlantic cultural exchange between Ireland and the United States during the twentieth century. Americans who traveled to Ireland, many compelled by familial connections, developed rich relationships with Irish artists that led to cultural exchange between the two countries, while tumultuous political circumstances in Ireland prompted Irish artists to leave their homeland. For example, Irish painter John Yeats and Irish American art collector John Quinn facilitated cultural exchange during the early decades of the twentieth century, particularly in that Yeats was the father of three of the most influential cultural figures in Ireland: writer W.B. Yeats; Ireland's celebrated painter Jack Yeats; and textile designer Lily Yeats. After solidifying his connection with Quinn, Yeats went on to establish close ties to American artists John Sloan and Robert Henri. This panel seeks to explore these and other examples of Irish/American transatlantic cultural exchange. What impact did the American presence in Ireland have on Irish art? Conversely, how have American artists been impacted by their experiences in Ireland? What exhibitions document these exchanges? These are but a few questions that we hope to answer on this panel.

Session Chair(s): Cynthia Fowler, Emmanuel College;

James Swensen, Brigham Young University

Contact: fowlecy@emmanuel.edu

Looking for the Joke with a Microscope

Depictions of humor and satire abound in art's history. This session will examine new scholarship considering the variety of ways that artists have incorporated comedy and/or satire in their work, and the varying circumstances that fostered the subject. What social/cultural/political events may have influenced artists to embed humor in their work? Have some artists disguised satire for political reasons, while others were more overt? How has comedic imagery changed over time? Papers from both art historians and artists exploring these issues throughout all eras of art's history will be considered. All theoretical approaches to the subject are acceptable for review.

Session Chair(s): Melissa Geiger, East Stroudsburg University of Pennsylvania

Contact: mgeiger@esu.edu

Picturing Politics: Socio-Political Conflicts in Art of the United States, 1865-1929

The United States was a hotbed for socio-political conflict in the years between the American Civil War and the start of the Great Depression. Issues of race, class, and gender came to the fore as the nation grappled with its identity due to the devastation of the Civil War, the drive to industrialize and compete in the global economy, and the changing character of the country following decades of immigration. During these years, the U.S. sought to rebuild the South and expand into the West, modernize and develop its cities, and reevaluate citizenship and suffrage. This panel seeks papers that analyze representations of the resultant socio-political conflicts in any media in the U.S. between 1865 and 1929. Potential topics include portrayals of: Reconstruction, its dismantling, the rise of Jim Crow, or the Great Migration; western expansion and Manifest Destiny, the end of the Indian Wars, or the assimilation/preservation debate over Native Americans; anti-immigration policies, such as the Chinese Exclusion Act of 1882 or the Immigration Act of 1924; the rise of radical politics, labor reform, or other portrayals of class struggles; and the emergence of the New Woman, women's suffrage and the passage of the 19th Amendment, or reproductive rights.

Session Chair(s): Elizabeth S. Hawley, The Graduate Center,
CUNY; Alice J. Walkiewicz, The Graduate
Center, CUNY

Contact: ehawley@gradcenter.cuny.edu

Works of Art, Sites, and Sightlines

In recent years, art historians have become increasingly alert to the ways in which the placement of works of art can affect the reactions of embodied viewers - and, in turn, can yield a variety of effects and possible meanings. Scholars such as Jacqueline Jung and Chris Lakey have analyzed medieval sculptures with an eye towards the specific angle from which the works were perceived, while historians of Minimalism have invoked the language of phenomenology in discussing their subject, and critics of contemporary art now regularly discuss the physical settings in which works of art are positioned or exhibited. This session is devoted, then, to ongoing research that investigates the meaningful relationship between artwork, site, and viewer. Papers on any period and/or medium are welcome.

Session Chair(s): Kerr Houston, Maryland Institute College of Art

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Animism and the Natural World in Ancient Material Objects

While from one perspective, the natural world seems to change constantly, from another, its relative stability provides the necessary foundation for human societies. Throughout the ancient world, people have expressed this dichotomy in the material objects that they produce. The religious beliefs of animistic systems, which identify geographical locations and natural elements with spiritual presences, help negotiate their need for stability in a changeable world. Although the term “Animism” was first applied in the discipline of anthropology in the late 19th century by Edward Tylor, these concepts hold relevance not only for behaviors, but for the material objects, crafts, ritual tools, and architectural structures that ancient peoples utilize to understand their surroundings.

This session seeks to identify new ways of understanding the cultural and human significance of ancient arts associated with beliefs about the natural world. Although sometimes these objects have no obvious meaning or connection to our modern perspectives, posing significant hermeneutic limitations, they are essentially mirrors that reflect how ancient people perceived and interacted with their world. Not restricted by region, culture, or medium, this open session seeks new scholarship on any ancient arts.

Session Chair(s): Yumi Huntington, Jackson State University; Paula Winn, John Tyler Community College

Contact: yumi.park@jsums.edu

Miracles in Art

Miracles have often been celebrated in art. Stories of miraculous intervention, healing, and resurrection from the dead are found in Greek, Roman, Medieval, Renaissance and Baroque art. These events have been amply portrayed in statues, paintings, mosaics and relics. Some are associated with temples, sacred shrines, and churches. Examples include the miracles of Asclepius and Dionysus in ancient Greek and Roman art. Others include the miraculous healing and divine intervention of Jesus and saints in art spanning the Early Christian period through the Baroque era. This session will examine works of art or architecture from the ancient through the Baroque periods that are associated with the manifestation of a miracle.

Session Chair(s): Bonnie Kutbay, Mansfield University of Pennsylvania

Contact: bkutbay@mansfield.edu

The War of 1898 and the American Imperium

With the turn of the century, international relations came to characterize the United States in a way it had never before. Cuban conflict with Spain threatened Americans living in that country. In 1898, the Navy sent USS Maine to protect Americans living in Havana, but it exploded in the bay in February 1898. At the time, the US believed Spain attacked Maine, but

this theory was disproven years later. This was the final event that propelled the United States into war with Spain. The war may have been declared on the false accusation of the Maine's explosion by Spain. However, economic, political, and military factors justified the intervention. These included the need for foreign markets that support the emerging corporate market, the rise of a foreign policy guided by missionary impulses (e.g. with an interest in civilizing and Christianizing), and the interest in occupying a strategic position in the American hemisphere and Asia to assert its military and political power. Media makers, editorialists, cartoonists, filmmakers, photographers, and stage performers captured the public's interest in the conflict, reflecting the colonial impulse of the wider public. This panel calls for papers addressing the ways in which art was produced and consumed in support of the American imperium.

Session Chair(s): Kate Lemay, Smithsonian's National Portrait Gallery; Taina Caragol, Smithsonian's National Portrait Gallery

Contact: lemayk@si.edu

Feminism and the Politics of Patronage

Many of the recent discussions about feminist curating have focused on what it means to bring feminist politics to bear on practices of collecting and exhibiting, on how knowledge is structured, how histories are presented, and how different audiences are engaged. In the words of curator Bojana Peji, "there has been increased emphasis on broadly applying feminist methodologies in order to make exhibitions in a feminist way." Numerous scholars have asked how oppositional politics can retain any sense of urgency or radicalism when working within the confines of institutions like museums and universities. Amid debates about whether money constitutes speech, whether corporations are people, and whether we are in a "post-feminist" age, it is crucial to investigate whether patronage itself can be feminist, under what conditions, and to what ends. How do issues of funding, including corporate and governmental patronage, shape the ways in which institutions fulfill their missions, and how do they specifically impact curatorial decisions? This panel seeks papers that address the concept of "feminist patronage" or that apply a feminist critique to the issue of funding.

Session Chair(s): Shannon Lieberman, University of California, Santa Barbara

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The Grand Tour in the 21st Century: Art and Design History and Studying Abroad

The historic concept of the Grand Tour as the final polishing element of a gentleman's education has been democratized in the contemporary world and given a home in higher education. In this academic climate that demands experiential learning and increasingly embraces globalization, the study of art and design history serves as the perfect vehicle to move students into the world beyond the classroom. But what is the goal of an art or design history study abroad experience, and how are these goals best realized? What are the unique

opportunities and challenges specific to these types of courses? We seek papers that examine best practices in these study abroad courses and that address teaching innovations implemented in an international sphere.

We invite papers that address such questions as: What pedagogical approaches have proven successful? What kinds of projects and activities are most effective? How can we use study abroad to expose the long history of globalization and cultural exchange in the history of art and design? How do we integrate course content with real world experience of difference and encourage students to embrace inclusion? We welcome papers from leaders of all kinds of international study abroad programs: short-term, semester- or year-long.

Session Chair(s): Jennifer Liston, Salisbury University;
Victoria Pass, Salisbury University

Contact: jmliston@salisbury.edu

Undergraduate Student Papers

This session welcomes papers on any subject in the fine arts and art history by undergraduate students. The student's proposal must be accompanied by a faculty member's brief letter of support attesting to the validity of the research and also stating the faculty member's willingness to assist the student in preparing the paper for presentation. More than one session may be organized according to the response to the call for papers and scheduling constraints. Please email curriculum vitae and faculty support letter to fwmartin@ualr.edu.

Session Chair(s): Floyd Martin, University of Arkansas at Little Rock

Contact: fwmartin@ualr.edu

The Revival of Good Art

Contemporary Art was radical, provocative, and showed a push to rebel against all art that came before. The art world saw the creation of sharks in vitrine tanks and giant metal balloon animals. However, did this movement go to far? Have we gotten tired of seeing works that show no real talent but only shock value? As we push forward to the art of today one finds a new movement that seems to be a breath of fresh air; one that shows tendencies toward old school artistic methods meeting new school subject matter. Post-Contemporary, though in its infancy, is showing the artist's desire to continue to push the boundaries but reverting back to using artistic methods found in older art movements. The art world is experiencing a revival in oil paint, craftsmanship, and above all else, passion. Works produced are displaying a deeper message and the artist's pursuit to understand and explain the world around them. Can this new movement survive with its emphasis being on art with substance or will we revert back to a time where shock got you notoriety?

Session Chair(s): Kendall Martin, Cape Fear Community College and Horry-Georgetown Technical College

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Making Sense of Color: Material and Immaterial

Color crosses boundaries of sensation, perception, and experience. This session will explore the material and immaterial role of color in figurative, abstract, and non-objective works of art.

Color, whether it is in service of representation, expression, and emotion, or as an independent element to be experienced itself, traverses between material and immaterial dominions.

Considering scientific theories of vision as well as aesthetic choices of artists based on observation, sensitivity, or felt experience color bridges between the material and immaterial. This session aims to reinvigorate inquiries into the forms and functions of color in visual arts across centuries and invites contributions from both artists and art historians. Possible topics include (but are not limited to): interactions of color, light, pigment, and surface, theories of color and vision, strategies of aesthetic effects of colors, color and meaning, color, luxury and spirituality, color and spatial perception, etc. Proposals exploring various aspects of color focusing on a single color are encouraged.

Session Chair(s): Roja Najafi, Strake Jesuit Art Museum

Contact: rnajafi@strakejesuit.org

Teaching Art History in a Studio Art Program

Teaching art history in departments that offer studio degrees only is rewarding, but can present its challenges. Students often exhibit more aptitude and interest in creating works of art than exploring the broader cultural functions and meanings that surround them. And students rarely put equal effort into honing their ability to express themselves intelligently, utilize appropriate vocabulary, and position their work within broader trajectories and contexts as they do into art making itself. In a studio department with one or two art historians, faculty are not only required to teach outside their area of expertise but rarely have the opportunity to teach courses on their research focus. And historians can feel unfulfilled when students do not share their enthusiasm for a research-based, theoretically informed, academic discipline. This session explores the question of whether art historians should adapt their practices to accommodate the needs of a studio based program, and if so, how? Paper topics might address curricula development and content priorities, key methodological approaches, effective means of teaching history through the lens of a student's own current practice, relating to one's artist colleagues, as well as successful assignments and activities, the question of teaching advanced topic courses outside the contemporary era, and the importance of theoretical foundations for practicing artists.

Session Chair(s): Nancy Palm, University of North Carolina at
Pembroke; Richard Gay, University of North
Carolina at Pembroke

Contact: nancy.palm@uncp.edu

Illustrated Exchange: Text and Image in the Discourse of the Fin-de-siècle

Between 1850 and the beginning of World War I, illustration developed into a significant genre of artistic production, from the Kelmscott Chaucer to visual interpretations of "The Raven".

Furthermore journals such as *The Studio* considered both the craft of making and designing illustrated books, while also supplementing articles on the various modes of artistic production with both illustrations and good quality reproductions of works of art. Adopting a different tactic, *Die Brücke* artists imprinted woodcuts on their manifesto and on materials they distributed to their passive members. This panel invites papers that consider how the interaction of text and image in illustration helped to define modernism as well as to transcend regional boundaries.

Session Chair(s): Alice Price, Temple University, Tyler School of Art

Contact: alice.price@temple.edu

Women's Bodies: Fluids, Functions, and Fictions. The Legacy of Judy Chicago and Second Wave Feminist Art

The topic of women's bodies, fluids, functions, and fictions has garnered renewed interest in our recent cultural and political discourse. The myth that women's bodies have the power to thwart a pregnancy from rape and the notion that angry women leak fluid from "wherever," are among some of the most pressing and disturbing fictions of our day. In the 1980's Judy Chicago addressed the issues femaleness, maternity, and motherhood in her collaborative textile series, "The Birth Project." Thirty years later, women are still battling the issues Chicago and her feminist artist colleagues sought to remedy. This panel seeks to renew interest in the meaning and relevance of Second Wave feminist art for our own time.

Possible topics: How do we integrate the unilateral feminist artwork of the 1970's and 80's with contemporary intersectional paradigms of gender as part of a whole comprising race, social class, ethnicity, nationality, sexual orientation, disabilities, etc.? How can Chicago's legacy be extended to address these ongoing issues given our newly defined political discourse? What defines femaleness and feminist body imagery today? This panel is open to papers on Chicago's works and legacy as well as those of her contemporaries, but also to studies of contemporary artists dealing with feminist issues and the body visualization.

Session Chair(s): Jennifer Pride, Florida State University

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The Healing Powers of Art

Consider the range of powers associated with art since ancient times: whether curative, medicinal properties; or, whenever scapegoated by periodic iconoclasm campaigns, with poisonous, venomous effects. Hundreds of years ago, a monastery sent its skin-diseased masses to pray before Matthias Grünewald's 1512-15 *Isenheim Altarpiece*. Today,

terrorist groups despoil and pulverize the works of Mesopotamia. Since at least modern times, artists have used art to help cope with life as self-prescribed therapy. Starting in the late 1970s, for example, David Wojnarowicz processed trauma through photography, poetry, prose, and street stencils culminating, by the late 1980s, in AIDS-related history paintings, books, photography, performance, and activism. In 1988, Gran Fury asserted "ART IS NOT ENOUGH," protesting the AIDS crisis and spotlighting the palliative inefficacy of any objet d'art. Whereas, by 1999, Soviet expatriate conceptual team Komar and Melamid trademarked art's "Healing Power," proposing engagement with particular works from the greatest museums for specific ailments, try Vermeer for back pain, Bellini and Giorgione for insomnia, Jackson Pollock for blood disorders, and Andy Warhol for repetitive stress injuries. Case studies regarding the metaphysical powers of art are welcome from any historical period or theoretical position.

Session Chair(s): Mysoon Rizk, University of Toledo

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Pedagogically Sound Approaches for Hybrid and Online Learning

Technologically supported long-distance learning has become integral in higher education initiatives. Hybrid and online courses allow flexibility in student learning in university and museum education departments. They permit the development of andrological models applied through self-directed learning. But, the creation of hybrid or online learning courses can be challenging. Instructors are tasked with learning new effective pedagogies and devising delivery systems different from those they employ in face-to-face classrooms. With a dizzying array of interactive technologies, it can be difficult to discern the most effective approaches to online or hybrid learning. This session asks for papers that address how educators can develop, build, and assess effective courses. Papers may address questions including: How content taught in a digital learning environment can foster skills of critical thinking, reading, and writing and/or model best practices for digital citizenship? How do digital or online activities relate to activities and discussions that occur in physical spaces? What are effective methods to build metacognitive or reflective assignments into the course so that students are more aware not only of what they are learning but how they are learning. And how can instructors effectively measure learning outcomes produced by various forms of online learning?

Session Chair(s): Karen Shelby, Baruch College, CUNY, and for Art History Teaching Resources (AHTR)

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Visualizing Protest: The Art Of Resistance

Protests have long been a social tool by which to mobilize groups of people around shared grievances, allowing them to collectively interrogate power structures and enact change through the discursive processes of resistance. Protests have been an important moment at

which resistance enters public space and gains broader visibility. Some forms of protest, such as riots, can even erupt spontaneously and result in alternative discourses that undermine the original aims of the protestors. This panel seeks to explore the role of visual production around protests. It will consider such questions as: How do we understand the relationship between what is visible/invisible, public/private in collective forms of resistance, such as protests, and how do artworks or media images shape, interrogate, or blur these distinctions? Do new visual technologies change the nature of protests and mobilization? What is the role of audience and has it shifted with these new technologies? What is the role of visual imagery produced by resistance groups themselves? Can we consider protests staged performances? How is public memory shaped or changed by images/artworks of protest and resistance? What is the relationship between monuments that memorialize protests and a temporally disconnected public?

Session Chair(s): Alison Singer, University of Maryland, College Park

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"Every science should become art": Visualizing Science in the Long Nineteenth Century

The long nineteenth century saw the rise and professionalization of the modern sciences, which reshaped how citizens imagined the universe and their places within it. From medicine's professionalization and the establishment of disciplines such as anthropology, pathology, biology, astronomy, and chemistry, to the publications of Charles Darwin, Louis Agassiz, and Rudolph Virchow, the long nineteenth century was transformed by science.

Illustrated publications, periodicals, visual materials, artworks, pedagogical tools, including models, instructional charts, and diagrams, alongside organizations, societies, and departments of higher learning, helped to encourage, support, and cement the institutional and disciplinary hegemony of these newly professionalized scientific fields.

While science is often framed as the objective antithesis to subjective artistic expression, this panel seeks papers that instead probe their interconnectedness. We aim to explore the ways artworks aided the dissemination of scientific ideas, supported new theories or critiqued previous ones, visualized knowledge, and contributed to the rise of modern science from c. 1780-1914. Papers that are trans-national or address the global dissemination of scientific ideas are particularly welcome.

Through this forum, our session seeks to understand how the visual arts contributed to scientific developments, promoted disciplinary agendas, and facilitated scientific understanding across diverse representational modes during this transformative period.

Session Chair(s): Naomi Slipp, Auburn University at Montgomery

Contact: nslipp@aum.edu

American Art Open Sessions

We invite those working on American Art topics to submit to the annual general call for abstracts of papers to be presented on the history of American Art from the colonial period through 1945. Topics on any medium are welcome and those accepted will be organized into specific thematic sessions.

Session Chair(s): Rachel Stephens, The University of Alabama;
Barbaranne Liakos, Northern Virginia Community College

Contact: rachel@ua.edu

Women Artists and Feminist Historiography in and of the Netherlands

This session welcomes scholarship and historiography of women artists working in and around the Netherlands, c. 1400-1800. From Leyster and Hals to Cassatt and Degas, female artists are often described in terms of their patrilineage. This panel seeks to redress that tendency. In the early modern period, networks of women, schools, and studios suggest that women helped each other gain artistic skills and, even, economic independence. More recently, feminist art historians have also shaped how Netherlandish art by women and Netherlandish art generally is understood. How have collaborations and connections among women shaped art-making and art history?

Session Chair(s): Elizabeth Sutton, University of Northern Iowa

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Military Installations

The influence of war on a city is clear. One nation's home front turns into a battleground by targeted bombardment by another nation. The effects of these attacks linger in bombed out buildings or walls pockmarked with shells, palimpsests of new architectural works next to salvaged older buildings, abandoned cities unable to be resettled after the fighting stops, or memorials erected as reverential markers to successful campaigns or mournful totems to lost compatriots. Yet rather than places transformed through overt acts of enemy aggression, this panel considers cities transformed by their own national military.

This panel invites papers considering public works created out of the relationship between military branches and their own nation's built environment. Possible topics include new monuments or rallying points, construction of new housing units or training and storage facilities, or the reorganization of roadways and shorelines for bases. Topics might also include acts of resistance to these programs: temporary or permanent public artworks or architectural interventions exposing contested claims over urban space. Projects focused on the art or architecture from any part of the world are welcome. While projects focusing on the 20th and 21st centuries are preferred, any historical time period will be considered.

Session Chair(s): Andrew Wasserman, Independent Scholar

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Window, Surface, Frame: The Vitrine as Form

Whether shop window or display case, the vitrine has turned up as medium and subject matter in a variety of art forms, from Eugène Atget's surrealist photographs to Richard Estes's photo-realist paintings; from Joseph Cornell's shadow boxes to Arman's accumulations; from Damien Hirst's preserved animal carcasses to Tilda Swinton's performance pieces. In the modern era, vitrines have appeared in and as artworks as a means of critiquing commodity culture, redoubling the act of looking, or simply framing objects for visual consumption. This panel invites papers that address the different ways in which the vitrine bears meaning for the work of art. Possible topics of consideration include but are not limited to: mediation; delimitation; proximity and distancing; attraction and repulsion; spectacle; commodity fetishism; objectification; signification; and more.

Session Chair(s): Jennifer Watson Wester, Notre Dame of Maryland University

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Exploring/Expanding Neuroaesthetics and Art Historical Studies

Since the 1990s, neuroscientists have explored the mind-body responses to visual-cum-artistic imagery. Neuroaesthetics has emerged from this venture. Although interdisciplinary in spirit, few art historians have joined scientists in empirical research projects. Consequently, neuroaesthetics remains dominated by scientists whose research is limited by small samplings from visual culture. Art historian trailblazers, John Onians and David Freedberg, have also been limited by the models the scientists have fostered, such as mirror neurons. This session seeks to expand both the artistic media of scientific research and the neuroscientific models for art historical research. We propose an exploration of the efficacy of neuroscience from the side of the viewer's reception. How do neuroscientific models offer a way of approaching the experiential/embodied effect of art objects that exceed the pictorial frame? Can neuroscience help to better articulate both sensory impressions and the transformative effects of an art-viewing experience? To what extent can neuroscience reify a lived experience within a historical context? In the absence of raw empirical data, responses to these questions and others may be speculative or hypothetical. Paper topics should use individual case studies to speculate the efficacy of neuroscience in relation to an expanding field of art historical studies.

Session Chair(s): Lauren S. Weingarden, Florida State University

Contact: lweingarden@fsu.edu

Hydrographic Imaginations in Art

Recent global and national events highlight the crucial nature of water in every aspect of human and animal life. Water contamination for predominantly African American communities in Flint, Michigan, indigenous peoples contesting water rights at Standing Rock, and the ongoing drought in California are only a few examples addressing the complex relationship we all have with water. A diverse range of artists have likewise illustrated how bodies of water, whether rivers, lakes, or oceans, can impose an ambiguity in the lived environment as both a barrier and an entry point.

How are such boundaries imposed, created, discarded, and changed through time? How do bodies of water change the built environment both on an aesthetic level and socio-political level? How do rivers and bodies of water interact with the living environment? This panel seeks papers that address local, national, or global issues from a variety of historical contexts and time periods. Art historians and artists are invited to reflect on water's representational capacity and as a methodology for how humans navigate and imagine water from a variety of art forms.

Strongly encouraged are papers that consider conventions of habitation, use, or identity that might be at stake in considering water and the built environment and who becomes a part of these spaces and who is consequently segregated.

Session Chair(s): Harmony Wolfe, University of Great Falls; Laura Sivert, Independent Scholar

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Rural/Urban Ecologies in Modern and Contemporary Latin American Art

Latin American articulations of urbanism have struggled, since the fifteenth century, to reconcile indigenous conceptions of ecology with foreign impositions of socio-spatial ideals. In response to increasingly complex geopolitics in the region, this panel seeks papers dedicated to representations of rural-urban dynamics in modern and contemporary Latin America. By interrogating the conceptual relationship between city and country as a fraught borderland, this panel seeks to move away from a center-periphery discourse to instead consider how the multiplicity and simultaneity of the urban, the rural, and the sub-urban produce networks of collective memory through visual and material representation. This panel builds upon decolonial claims that the urban and the rural (i.e. the industrial and the natural) are not opposing dialectics, but rather two entangled spheres of meaning-making bound up in modernity, or, in Roger Bartra's terms, dismodernity. As such, papers addressing the mutually constitutive nature of urban and rural ecologies, informal or state-sponsored representations of contested landscapes, tactics for familiarizing the exotic, or other ecologically-inclined investigations into the visual and material culture of Latin America's rural and urban environments are particularly encouraged.

Session Chair(s): Lesley Wolff, Florida State University

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The Collectors' Impulse: Conspicuous Consumption or Philanthropy?

In his 1899 book, *Theory of the Leisure Class*, economist Thorstein Veblen coined the still-useful phrase, "conspicuous consumption", meaning the pursuit of status via goods such as art works. More recently, Pierre Bourdieu argued that taste is inextricably linked to social standing. Most often one must possess wealth to amass noteworthy collections, but is collecting more complicated than status seeking or gaining cultural capital? What if the consumer creates a museum with his or her art collection, such as Isabella Stewart Gardner, Henry and Arabella Huntington, and more recently, Eli Broad has done? Is this primarily creating institutions to solidify and enhance their cultural capital? Should others with great collections feel obligated to share them with the public or is it acceptable to keep them hidden until they are ready to sell? To what degree is a collection left to the public conspicuous consumption, philanthropy, or something else altogether? This panel seeks perspectives on collecting practices, past or present. Who is or was collecting and why? What aspects of collecting motivate one to share a collection with strangers (or not)? How should museum-goers react to private-turned-public collections?

Session Chair(s): Leanne Zalewski, Central Connecticut State University

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ART HISTORY AND STUDIO SESSIONS

What's Next? Alternative Places, Spaces, and Traces for Today's Artist-Philosopher

The world today challenges the artist in new ways. The world which contemporary philosophers Gilles Deleuze and Felix Guattari call de-territorialized is de-centered and layered with meaning. Within this complex environment we each grapple with intrusive social media, virtual and “real” arenas of operation, increased mobility, and instantaneous global distribution of information. In this session we take the pulse of the contemporary art scene in order to discover fresh and innovative ways the thoughtful artist can successfully navigate a path forward. We provide creative ideas on how the artist can meet the challenges presented by a world full of alternative options for aesthetic expression, methods of work distribution, and approaches to professional development. We will discover alternatives to teaching and traditional exhibition strategies after art school, and explore artist-run project spaces as creative, collaborative, and co-working models. We will also examine the heterotopia of Steampunk as an alternative intellectual space for today's artist. We will survey prevalent trends in online and onsite galleries wherein artists profess new definitions for disembodied and embodied art experiences. This session cross-pollinates between artists, gallery and museum curators, and art historians.

Session Chair(s): Kathe Albrecht, Independent Scholar

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Restoring Ghent: The Art of Science and the Science of Art

We've all seen movies about scientists and artists and the drama of inspiration, it never matters which since what they share is genius, intensity, commitment, and the ability to see things, whether large or small, in a way that no one else has done. But have we seen movies about the science of art? This session asks two big questions: WHAT CAN THE ARTIST LEARN FROM SCIENCE? What was painted underneath the painting we see today? What is the allure of electron microscopy for artists? How have new conservation methods using macro-Xray fluorescence analysis changed our understanding of famous monuments such as the Ghent altarpiece? AND WHAT CAN THE SCIENTIST LEARN FROM ART? Does it matter if one scientific solution is more aesthetically pleasing than another one and should it matter? Why is the ability to think in unplanned and seemingly chaotic directions, as some artists do, the clue to a productive answer to a research question? What can we learn from labs with embedded artists? This session seeks contributions from artists, scientists and historians that address the topic from either side. Papers on the use of the more sophisticated conservation and/or recreation techniques are welcomed.

Session Chair(s): Roann Barris, Radford University

Contact: rbarris@radford.edu

Yakety Yak: The Art of Conversation

From the Ancient Greek Socratic method, to the salons of 19th century Paris, and the 21st century exchanges through social media, conversation has taken many forms. In all of its distinctive mutations, conversation brings together two or more entities in order to create or resolve. Conversation can be either dialogical or dialectical; it can open possibilities for new connections, new knowledge, and novel ways of being in the world.

This panel will examine different methods in which conversation has been manifested in aesthetics. This may include the subject/object divide, the relation between artworks, relational aesthetics, or the use of conversation to produce artwork. Many of these topics will likely touch upon theories by Bakhtin, Habermas, Levinas, Kester, and others, in order to illustrate the historical and continued importance of conversation in aesthetic practice.

Session Chair(s): Greg Blair, Northern State University

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A Mission Quite Possible: Codifying and Criticizing Art Fairs in the Academic Context

Your mission, should you choose to accept it, is to attend an international art fair. If you have the patience and intestinal fortitude to complete this task, the life-changing opportunity to see more contemporary art in one place than you ever dreamed imaginable will be your reward. However, once you return home and unpack your bags, how do you also unpack this revelatory, yet disorienting, experience?

This panel discussion seeks numerous perspectives on the international art fair phenomenon, placing particular emphasis on the way art fairs are both codified and criticized in the academic context. For example, as a faculty member participating in an art fair, how do the demands of this experience influence your creative work? As an art historian leading classroom discussion, how do you conduct a successful dialogue on the art fair spectacle with your students? For studio artists, how does the wide range of production values and installation strategies found in art fairs help direct your studio practice? As a trend spotter on the lookout for common themes emerging from art fairs, how does this heady cocktail of festivalism, globalization, celebrity, spectatorship, and commerce shape your understanding of contemporary art?

Session Chair(s): Dylan Collins, West Virginia University

Contact: dylan.collins@mail.wvu.edu

Artists as Writers: Intertextuality and Interdisciplinary Creation

Many artists known primarily for their visual creations have a parallel activity as writers that is often less known and less explored as part of their creative identity, yet forms a fundamental part of their creative process, identity and, at times, their interaction with the art system, including art journalism and educational activities. The exploration of artists'

archives frequently permits a closer knowledge of this aspect, that contributes to a more integrated reading and broader understanding of their artistic personalities, revealing ways in which writing forms an integral part of their process of creation. What are some of the roles that writing plays in the work of visual artists, and how do visual and verbal production interact in their lives and creative processes? What distinguishes their function and/or mode of deployment? How do they complement and/or conflict with each other? What strategies can we develop to create an art history and museology that considers this aspect more fully? Both specific case studies and theoretical reflections that contribute to the investigation of these issues and their implications are welcome.

Session Chair(s): Dina Comisarenco Mirkin, Universidad Iberoamericana

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Soft interventions: Textiles, Embroidery and Knitting as Vehicles of Artistic and Social Transformation and Transgression

This panel seeks papers that address the ways in which in recent decades, various art initiatives have emerged that use textiles, embroidery and knitting, alone and in combination with other media-- as vehicles of social intervention and the articulation of collective memory, both through individual and collaborative works, and in both an art world context and the public sphere. The corporeal and temporal process implicated in these modes of production is fundamental for the links they establish with historical and cultural antecedents, and for the affective transformations and linkages that propitiate distinct artistic models of social coexistence. These aesthetic actions challenge conventional horizons of expectation with respect to factors such as: the hierarchical relation between art and craft; the combination of artistic media and genres; and traditional referents of gender, class and ethnicity, as well as models of political art. Both the analysis of specific examples and theoretical reflections on this issue are of interest.

Session Chair(s): Karen Cordero, Universidad Iberoamericana

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Art in the Age of Surveillance

In a world increasingly surveilled, the theme of surveillance has become the impetus for many artists. From early surveillance work by Walker Evans, Andy Warhol, and Vito Acconci, to more contemporary artists such as Ai Weiwei, Laura Poitras, and Christian Moeller, the concept of surveillance is examined from various viewpoints. Some artists use surveillance technology as a tool to create their work, others make work about subverting surveillance, some expose the use of surveillance by governments, and others examine the surveillance of the undesirable citizen or refugee. It is within all of these artistic observations and interpretations of surveillance that there is an intersection between voyeurism and the gaze. This panel welcomes contributions that examine any artistic interpretation of surveillance

and the connection to voyeurism and the gaze that is implemented by individuals, groups or governments.

Session Chair(s): Heather E. Dunn, LIM College, St. John's University, and Institute of Doctoral Studies in Visual Arts

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Controversy, Censorship, and Conundrums: Finding Connections in Teaching

How do we discuss and develop artworks addressing controversial issues, from political, religious, environmental, social, or human rights perspectives? How do we, as professors, begin conversations with students about current and historical events? How do we put these events in context? Where do we find our voices and put them in action? Then what happens? How might our understanding of the world, and our place within it, be refreshed, clarified, or questioned?

This panel will present and explore artworks, artists, and introductory assignments that encourage students to explore their beliefs and engage in open dialogue and investigation of issues we face daily, locally, and globally. Artworks and assignments involving 3D, 2D, performance, installation, and/or video and new media, are all welcome.

Session Chair(s): Naomi Falk, University of South Carolina; Ruth Stanford, Georgia State University

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ART = DEATH: Ars Moriendi Today

If art is life, as the cliché goes, then art is death. But beyond reason and logic, it could be argued that angst and expression have always been largely a result of the unknown, decay and human fragility. Death has always been King. From the earliest cave drawings, to ritual icons, monolithic tomb building, Dutch vanitas, and the work of Damien Hirst, for example, this panel seeks a series of new, creative and experimental interdisciplinary inquiries into the relationship between art and death. Beyond the literal translation, one might consider the evolution of funerary design, or, the death of electronic media. Studio art, architecture, design, film, and the digital, death pervades every facet of human expression. Especially today, in an age of technological extension and with the promise of immortality through new science, leave it to art to remind us that we too will die.

Session Chair(s): Norberto Gomez, Montgomery College

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Vernacular Photography

With the advent of the Brownie box camera in 1900, it became possible for just about anyone to take pictures. Consequently, the 20th century saw the creation of millions of amateur photos of every sort, and the invention of digital photography has prompted an even greater proliferation of images. Some vernacular photographers will forever remain anonymous, while others, such as Vivian Maier, have become renowned.

This panel seeks papers exploring vernacular photography in its various permutations--as documentation, self-expression, popular art form, collector's item, and appropriated material for collage and assemblage. Proposals are welcomed on any aspect of the subject; for example, we are interested in investigations of the work of individual photographers; in private vs public intentions; in albums and display practices; in genres (portraiture, travel photography, etc.); in responses to, and the afterlife of, photos that have been thrown away or sold by the photographer's heirs. Proposals may also focus on more theoretical understandings of such photographs, their makers, and their viewers.

Session Chair(s): Karla Huebner, Wright State University;
Tracy Longley-Cook, Wright State University

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The Role of Philosophy in Artistic Practice

What is the role of philosophy in artistic practice? Philosophy may provide the underlying principles for aesthetic value and appreciation of art. Yet philosophical issues such as time, affect and truth may be inextricable from an artwork. The entanglement of thoughts, beliefs and convictions with material structures of art coalesces in a rich and complex event. Is artistic practice intrinsically philosophical, as some artists believe? This panel seeks papers that address the topic of the role of philosophy in artistic practice from the perspective of artists and artworks as well as from the works of philosophical figures.

Session Chair(s): Anne Keener, Independent Artist;
Susan Johnson, Institute of Doctoral Studies in Visual Arts

Contact: keener.12@osu.edu

Art Practice as Research

Research has become an increasingly important concept in the field of visual arts. Creating art is not just the act of doing - it is a composite of theoretical and intellectual activity. The trend of contemporary practice is creating art with conceptual exploration through artistic research.

Topics of interest include all areas of research in art making and the understanding of art today in areas such as studio art, critics, design, digital media, film, photography, art

education, art history, and architecture. This session is open to, but not limited to practicing artists, critics, and graduate students.

Session Chair(s): Joo Kim, University of Central Florida

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Connecting Disconnect: Cultivating Interconnectivity through Interdisciplinary

Collaboration Many students navigate academic programs through intellectual terrain partitioned by literal and figurative walls between disciplines. Connecting content from one subject area to another can be an issue arising from this physical and intellectual divide. The study and practice of art inherently draws from all academic disciplines. Current pedagogy in the visual arts increasingly is encouraging students to make these connections. Faculty can encourage bridging content across disciplinary boundaries through interdisciplinary collaborations. Fruitful collaborations can facilitate bridge-building between disciplines that may benefit the student in establishing a mind-set of well-rounded awareness. The session's aim is to bring together and present diverse approaches to interconnectivity; how can faculty help students better navigate often partitioned academic terrain?

This session invites papers that explore various approaches to interdepartmental collaborations between the visual arts and other disciplines. Topics may include collaborative workshops, exhibitions, learning communities, team projects, guided undergraduate research, creative approaches to LEAP initiatives or other related experiences/programs/initiatives.

Session Chair(s): Erin McIntosh, University of North Georgia

Contact: erin.mcintosh@ung.edu

Beastly Spirits and Spirited Beasts

This panel will explore the human drive to memorialize departed animals, whether pets, working animals, or meat animals. 100 miles from Columbus, public artist Andrew Leicester's Cincinnati Gateway incorporates a monument to meat: from atop a series of columns resembling steamboat smokestacks, a group of winged pigs prepare to fly, paying homage to hogs slaughtered and consumed during Cincinnati's heyday as a pork-packing center. Edwin Landseer explored the human-animal relationship at length over his career, commemorating animal service, sacrifice, and devotion to humans. Hunters past and present have preserved their conquests with mounted trophies, documentary snapshots, and celebratory selfies. Such imagery may celebrate an animal's death, mourn or commemorate it, or use it as metaphor for the human condition. This panel seeks papers that examine how humans past and present use art and visual culture to remember the deceased animals on which they depend for companionship, service and sustenance.

Session Chair(s): Emily Morgan, Iowa State University

Contact: emorgan@iastate.edu

Rome Eternal

Papers or presentations are invited that explore and examine any of the various aspects of the Eternal City: its geography, topography, legends, politics, economics, or religion. Topics from all periods of Roman history ranging from antiquity to the present are welcome.

Session Chair(s): Debra Murphy, University of North Florida

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Myth-Makers: Modernism and Universalist Mythologies during Decolonization?

Regarding the racialized and anti-immigration rhetoric which, in part, incited Brexit and the recent U.S. presidential election, mythologies of modern life are, as Barthes explains, the ideological messages with which a culture signifies and gives meaning to the surrounding world. Mythmaking occurs frequently at moments of sociopolitical and sociocultural transformation; before Britain's entry into the Common Market, there was the Commonwealth, and cultural productions of both political formations relied on universal humanism. On universalist myths, however, Barthes recognized that "we are held back at the surface of an identity, prevented, from penetrating into this ulterior zone of human behavior where historical alienation introduces some "differences." Abstraction and non-figuration during this age of decolonization and increasing globalization was characterized as a universal visual language, often incorporating universalist claims of modernism, including the Jungian archetype, non-Western myths, and cultural forms. "Myth-makers," as Rothko would describe abstractionists, were the creators of the new modern mythologies. This panel invites presentations broadly exploring modern art, particularly abstraction, of the non-West and diasporic communities relating to myth and its creation. Topics might include the impact of migration, decolonization, and global communications on modernism and mythmaking, postcolonial criticisms of the universal, and origin and destruction mythologies.

Session Chair(s): Maryam Ohadi-Hamadani, University of Texas at Austin

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RESIST! Street Art, Public Art and Performance Art as Political and Social Protest

This session seeks to examine the state of affairs of contemporary street art, public art and performance art in regards to the contemporary political climate. Papers are sought that address any aspects of these movements, but particularly those that focus on current political and social issues, as well as themes on gender, anonymity and the coopting and/or commercialization of the work of underground artists, collectives and movements.

Session Chair(s): Eric Schruers, Fairmont State University

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Causing Trouble: Artistic Collaboration for Protest and Revolution

How can art draw people together to instigate social change? In a tumultuous political climate, what can we expect art to do? What should it do? From Dada to Fluxus to Punk, Act Up to NWA to Black Lives Matter, Womanhouse to Riot Grrrl to Pantsuit Nation, artists have provoked questions, staged interventions, and challenged hegemony and patriarchy. Other inspirational artistic voices that have bridged the divide between art and life--past and present--include Paolo Freire, Ta-Nehisi Coates, Emory Douglas, Guerilla Girls, bell hooks, and Sarah Levy. This session seeks stories of art's power to engage communities, to initiate dialogue, to confront oppression, to protest political disenfranchisement, and to incite revolution. We envision this session as a forum to reflect on history as well as to share about happenings our own communities.

Ultimately we want to embrace it as an opportunity to collaborate for future impact-causing trouble DIY-style.

Session Chair(s): Sunny Spillane, University of North Carolina at Greensboro; Kathryn Shields, Guilford College.

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Art of the Zeal: Election Art and the 2016 Presidential Campaign

The 2016 presidential campaigns and election were nothing if not extraordinary. Donald Trump's successful bid for the Republican nomination and Presidency generated tremendous artistic protest and support at political rallies and cultural institutions, as well as explicit and undercover responses in various public spheres. Democratic candidates Hillary Clinton and Bernie Sanders both received unsanctioned artistic support and opposition to their unsuccessful bids for President. While the Obama campaigns and administrations garnered copious backlash in the form of political art and protest imagery (all Presidential bids and administrations certainly do), the participation of Donald Trump this election season fueled extraordinary and sizeable reactions beyond those seen since perhaps the 1960s. This session explores the spirited climate of political art and elections in America today. How might the most recent election fit into, and question, established historical trajectories of American political art and arts of protest? What makes non-sanctioned, contemporary election art function effectively as a form of protest/critique and at generating solidarity? What distinguishes effective forms and approaches that shape public politics and opinion from those that cause mere spectacle? How might current cultural and geopolitical landscapes and mediated networks influence strategies of spectatorship and the aesthetics of contemporary election art?

Session Chair(s): Jonathan Wallis, Moore College of Art & Design

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GRAPHIC DESIGN SESSIONS

Meggs and Beyond: Does graphic design history pedagogy begin or end at the canon of graphic design history?

Teaching graphic design history has been defined by the seminal text, *Meggs' History of Graphic Design* by Philip B. Meggs. Using Meggs' text, and a few others, historian Martha Scotford began to analyze and question the canon of graphic design history in her article "Is there a canon of graphic design history?" (AIGA Journal, 1991) Her preliminary research revealed that the most well regarded designers were predominately male and from either Europe or America. Should the framework that has established the canon, as we know it, continue to guide pedagogical standards for graphic design history? Author and designer, Art Chantry suggests that pedagogical standards be expanded to include design objects, not heavily documented, and the designers who have produced them despite gender, ethnicity or location, the outliers. For this session we will have a panel discussion that asks these questions: What specifics do we teach? What do we cut down? Do we have permission to look beyond the canon of graphic design history? How might we add to the canon of graphic design history? Can we yet? If so, should outliers be included? What resources are recommended beyond Meggs' text? Should we include ideas like location, culture, production and consumption?

Session Chair(s): Breuna Baine, Auburn University at Montgomery
Amanda Horton, University of Central Oklahoma

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Graphic Design and Technology: An Uneasy Marriage

Most graphic designers can attest that technology plays a huge part in their everyday workflow. Along with problem solving, educators teach the tools, the computer becoming the paintbrush. As freelance designers, we use ideas and ultimately technology to interpret the client's vision.

Non-designers with little or no training can use technology to produce enticing creative work through tools like apps Phosters, Over, and WordSwag as well as browser-based tools such as Canva, Pixlr, and Logo Garden. Are designers proficient in Adobe Creative Cloud any more or less valuable than those that are pumping out template designs in Adobe Muse? How do we justify our value in a market saturated with DIY applications?

John Sayles of Sayles Design has said to not use a computer, generating the ideas with pen and paper and then giving them to employed graphic designers to render. True talent? Or is a prolific user of Phosters just as valid? This panel seeks presentations on topics in and out of the classroom such as technologically-focused graphic design, design utilizing the mentioned "cheat" apps, idea generation using no technology or alternative materials, or anything in-between.

Session Chair(s): Kevin Cates, University of Arkansas at Little Rock

Contact: klcates@ualr.edu

Managing Student Run Design Agencies

I spent three years serving as Director of FourDesign, a student-run, faculty-led graphic design agency at Virginia Tech. During that time, I discovered both the incredible benefits and great difficulties of having a student design agency on campus. Students gain client experience, and the Visual Communication Design program develops a deeper relationship with other areas of the University and community. Additionally, as a faculty member who regularly dealt with clients, I found that it was easier to stay relevant (A fear of mine is becoming too much a part of the University Bubble). However, managing a group of students isn't always a positive experience. Since their livelihood does not depend on their job, students can be unreliable and inconsistent. Client work sometimes suffers when students are distracted by the demands of other classes. This session would focus on both the joys and the struggles of running student design agencies.

Session Chair(s): Meaghan Dee, Virginia Tech

Contact: meaghand@vt.edu

Stepping Out of the Comfort Zone: Creating Better Designers One Trip at a Time

As design educators, the vast majority of our time is spent in the classroom. However, I feel that it's not only our job to teach students, but also to encourage them to travel and partake in new learning and cultural experiences. Teaching at a university in the south in which the majority of students are locals, I have found that the students simply have not had the opportunity to experience extensive travel, whether it be domestic or international. In fact, I'm often shocked to find out that not only have many students never set foot on a plane, but quite a few have never traveled more than a state or two away from home. Also, in living in the south, I find it to be even more important for our students to travel, as any major city provides a significantly different learning and cultural experience than what our students are familiar with.

In this session, I would like to hear from design educators who actively promote and encourage student travel. Why do you encourage student travel? How do you convince students that travel is money well-spent? How do your student trips provide beneficial learning and cultural experiences?

Session Chair(s): Matthew Donaldson, University of South Carolina Upstate

Contact: mdonaldson@uscupstate.edu

Tell Me a Story: Tapping the Power of Narrative in Graphic Design

By their very nature, narratives are an excellent way to communicate ideas, to entertain, and to share memories. The primary role of a graphic designer is to weave together stories of text and image to communicate ideas for their clients. In other words, our job is to get people to take action.

As described by the Heath Brothers in their book *Made to Stick*, stories provide both simulation and inspiration, and these two key elements are about getting people to take action. This session seeks participants to share how they use the power of narratives in their teaching or through their professional design work. Our goals may be clear; our audience may be clear; and the format may be clear; but the design remains something of an enigma. How do we nurture our ideas and communicate effectively so that what we design makes a difference? How can we use storytelling to make our ideas memorable so that they have a lasting impact on our audience?

Session Chair(s): Dana Ezzell, Meredith College

Contact: dezell@meredith.edu

Teaching Graphic Design History Through Active Learning

In the era of flipping classes and MOOCs, we struggle with the best and most effective way to teach graphic design history. Is the traditional lecture, standing in front of the class showing slides, while the students read the material, followed by a series of tests where the students define, list, record and regurgitate the material as it is presented, an effective way to teach graphic design history?

Or can we encourage the students to learn actively through discussion, description, recognition, translation, explanation and expression, better options? Are there other effective methods to deliver the content, in a more effective and theoretical manner? Is group presentation effective? Is the method of the students teaching each other an effective means of learning? The purpose of this session is to discuss alternative methodologies to teaching graphic design history. What works, what doesn't? Do we keep graphic design history a traditional lecture course or a combined lecture/project based course? We need to engage the students to appreciate "their" history and apply the knowledge gained while continuing to master the software.

Session Chair(s): Ann Ford, Virginia State University

Contact: aford@vsu.edu

Self-Promotion and Landing the First Job

How do we get the work we want to do and make a name for ourselves in our industry/field? How do we teach our students to create connections and then promote themselves? Or is it our job to provide this type of instruction. This panel will reveal insights and tips that

professionals/professors have personally explored as well as share projects that teach students how to make professional connections and self-promote. This panel will analyze how different types of connections within the industry and outside can build the base for trust as a new contractor or employee. We will explore how volunteering, serving on a board, or simply building relationships through social media, play a part in our students' ability to find a job and begin their career.

Session Chair(s): Diane Gibbs, University of South Alabama

Contact: diane.gibbs@gmail.com

User-Centered Design

Design as a professional discipline has undergone a tremendous evolution in the last generation from a practice focused mainly on aesthetic style to one with a clear and explicit focus on the "user" (aka: person or group of people who use a product or service) and their hopes, desires, challenges, and needs.

By establishing empathy with the user, designers are able to work toward outcomes that meet those needs more successfully. This user-centered approach known as "design thinking" enables designers and others to address a wide range of complex business and social issues.

Nowadays, design is measured by how well it fulfills our users' need. When we shift the conversation from one about features and functions to one about users and user outcomes, we deliver more useful, usable, and desirable solutions. By doing so, more importantly, the design earns the trust, respect and repeat from the users. How does user-centered design apply to all design disciplines? User-centered design is solution-based thinking that is not only for web design or mobile app design but also for product design, service design and even book design.

The panel invites designers who are focused on user-centered design.

Session Chair(s): MiHyun Kim, Texas State University

Contact: mihyun@txstate.edu

Grafik Intervention: Sparking Urban Revitalization Efforts Through Graphic Design

How can graphic designers use their skills and knowledge to draw attention to- and invoke a solution to- the problem of urban decay? How can they take responsibility and help rehabilitate those wounded environments?

Buildings that sit vacant for one or more years can become eyesores in any community and even bring down the value of properties surrounding them. In some situations, it is too costly

to rehabilitate these spaces, causing developers to avoid them and leaving them susceptible to blight. This paper/presentation discusses how students in a senior level graphic design course designed a Grafik Intervention to bring awareness to an underutilized building and to inspire community members to consider the potential the building held.

The Grafik Intervention is an open source project that identifies a site based on its underutilized urban space and potential for revitalization. The building is carefully selected based on its notable history and location. The goal of the event was to engage the public through visually dynamic projections and an exhibit that emphasized the significance of the building. Through the use of projected visuals and real-time discussions, printed questionnaires were used to elicit information from the general public.

Session Chair(s): Brit Rowe, Ohio Northern University

Contact: w-rowe@onu.edu

Graphic Design Beyond: evolving graphic design projects into other design disciplines

Graphic design is a discipline that requires its practitioners to be intellectually curious and skillfully diverse visual problem solvers that solve a variety of design problems across a spectrum of subjects and challenges. In other words, graphic designers need to know a little about a lot, and as a consequence of this need, are able to better transition from graphic design into another area of the design disciplines. These experiences, cumulated over time, create transferable skills that permits a designer to explore other design-related disciplines with minimum barrier for entry while still keeping their graphic design-specific background as the root of their growth. For example, a graphic designer may experience a smooth transition from graphic design to interactive design because the core, fundamental concepts found in interaction design are the same as graphic design, with the only barrier for entry being the need to learn software.

This session seeks to spotlight projects, curriculum, and other classroom or professional experiences that originate within the graphic design discipline, extend outwards into other areas of design and ultimately empower a designer to experience a full breadth of multi-disciplinary learning from one point of origin.

Session Chair(s): Robert Thompson, Youngstown State University

Contact: rjthompson01@ysu.edu

STUDIO SESSIONS

SECAC's Newest Generation of Artist Educators

This panel provides a special opportunity for studio artists who are new to SECAC or newly hired by their institutions to showcase their work. Artists will simply speak about their work and creative interests so that current SECAC members attending the conference can get to know new colleagues. Panelists must not have given a talk at a previous SECAC event and they should not have served more than three years on their current job. Artists of all visual arts disciplines are invited to submit. All participants must be members of SECAC.

Session Chair(s): Michael Aurbach, Vanderbilt University

Contact: michael.aurbach@vanderbilt.edu

Small College Open Session: Advantages and Challenges

In the last five years small colleges have been in crisis, reduced enrollment causing the discontinuation of programs, loss of faculty and decrease in endowments and funding. There is also growing concern from parents that a liberal arts education, particularly one in the visual arts, does not have clear job prospects at the end. But in this climate of flux, art departments, particularly small ones, are in the unique position to make changes that could fundamentally change the nature of how students are taught. Do you teach at a small college, or is your department the smallest on campus? Are you a one-person art department? Meet to discuss challenges and share solutions with other educators in the same situation. This open session invites questions and participation and continues the conversation about small colleges begun at SECAC 2016.

Session Chair(s): Nina Bellisio, St. Thomas Aquinas College

Contact: nbellisi@stac.edu

Why We Need Domestic Art Spaces

This session seeks papers/presentations that discuss the importance of the domestic art space in the twenty-first century. There is a history of apartment galleries in cities across the country, but what purpose do they serve today when there is greater access to online galleries and social media platforms? What do these spaces offer their communities? How are these spaces different from traditional institutional spaces and what do they offer their viewers? These are among some of the questions this panel seeks to address.

Session Chair(s): Crystal Brown, Independent Scholar

Contact: artist@crystalannbrown.com

Making in the Age of Google

As teachers, we find ourselves confronted with the challenge of involving students in the delicate dance of craft supporting concept, handwork imbuing meaning at a time where the answer to anything can be found on the phone in their pocket. Students are no longer conversant with often simple techniques that require manual dexterity. How do we create new pedagogies that involve the philosophical and practical considerations of emerging technologies while honoring the importance of the tactile? How do we reconcile historic models of making and skill acquisition in the digital age? Can time-honored modes of labor and examination compete with Wikipedia and cat videos? Is the traditional concept of the "maker" dying? Are the structures of our brains altering when we work to align ideas, images, objects, and gestures as a result of our own ruminations? How does our profession as artist-educator change when confronting the omnipresent digital interface?

We must re-examine existing curricula and develop new pedagogies that explore the philosophical and practical considerations and implications of emerging technologies in the art world. We must introduce students to a range of unfamiliar practices ? from coding and 3D printing to the age old skill of holding a hammer.

Session Chair(s): Mark E. Brown, High Point University

Contact: mabrown@highpoint.edu

Art, Tradition and Technology: Making the Relationship Work in the Classroom for a New Generation of Artists

Technology is everywhere. It is integrated into every aspect of our lives. The next generation has quite literally been raised using cell phones, ipads, and laptop computers from the time they were toddlers. We are so conditioned to check our cell phones and emails on a regular basis that we often get fidgety when we have to turn them off even for a couple of hours to watch a movie that we paid to see. How then do we help young artists develop the focus and concentration needed to create meaningful artwork? Some believe the solution is to make students "unplug" by banning technology from the classroom so students are forced to focus on their artwork, while others believe that it should be completely embraced and integrated into curriculum. How can we create a balance that teaches students to focus and optimize their creativity while using the technology that they have become so dependent upon? And how do we bridge the gap and help teachers who aren't as "tech saavy?" not only understand, but reach out to this new generation of art students? Is there a way to include both traditional methods and technological innovations in the classroom and studio?

Session Chair(s): Cyndy Epps, Georgia Southern University

Contact: cyndyepps@gmail.com

Obsessive Compulsive Disorder vs Organized Chaos Delivers

Can an anecdote to our over-stimulated, stupefying, and simulated culture be discovered through the artist's hand? In response to a hyped-up culture saturated with devices that distance, digitize and disembody, many artists utilize repetitive systems and ritualized process as mindful strategies to reveal or derive meaning. By employing a compulsive approach to materials or methods, the artist can provide a lifeline or guide for "making sense" out of the chaotic and fragmented nature of our popular culture for themselves as well as their audience. This session seeks presentations by artists, who are compelled to create slow work by hand through complex systems, intricate patterning, or minute detail in order to organize chaos.

Session Chair(s): Reni Gower, Virginia Commonwealth University; Kristy Deetz, University of Wisconsin-Green Bay

Contact: rgower53@comcast.net

Off the Wall: Interdimensional Practices

Panelists will discuss studio and pedagogical practices that navigate traditionally two-dimensional media into the third and even fourth dimensions. By moving the work off the wall and into the space of the viewer, we are able to engage the viewer in new ways. How do we push these boundaries within our own studio practice? How do we get students to navigate their drawings, paintings, and prints off the wall?

Session Chair(s): Robert Howsare, Independent Artist

Contact: bobby@roberthowsare.com

Is SECAC Relevant Today?

How can we make it stronger and more relevant to the membership? What issues face the SECAC millennials and what role should the organization play?

Today's academic climate is indeed challenging. Can a 20th century organization be sensitive to issues facing our members in the 21st century? (In 2017, SECAC will be celebrating its diamond jubilee (75th anniversary). This is certainly a milestone worthy of celebration! But it still begs the question of "How can organizations like SECAC (and others) assist the next generation of academic scholars, teachers, and artists"? Networking, panel presentations, service to the organization, and mentoring are many of the valuable activities that SECAC supports. How does an organization like SECAC impact current junior and adjunct faculty, independent artists, and those completing their MFAs and PhDs? Is diversity an issue that SECAC should actively pursue. What about the next four years and how the political climate will impact SECAC and its membership. What role(s) can SECAC play to encourage and promote scholarship, leadership and attract future members to carry on their mission and strategic plan of the organization.

Session Chair(s): Dennis Ichiyama, Purdue University

Contact: diad@purdue.edu

When Pushing Paint

When a student learns to paint, there are periods of difficulty when the student tries to adapt to a medium that requires a prior fluency in drawing along with an overall organization and familiarity with paint's consistency, color strategy and varying drying times (aka time spent pushing paint). Sometimes you need to tell your students to "just paint and figure it out", but I have also found that certain projects and demonstrations help the students better understand the medium and come back to the process of painting much stronger. I have been exploring new approaches in teaching painting to help simplify the student's adaption to the medium.

I am looking for papers that explore new and innovative ways to teach painting. Topics could include: teaching aspects of technology with paint, innovative ways to teach painting as a process, new and exploratory methods of teaching painting, and/or projects and topics that can be added to the painting curriculum to help streamline the painting process for students.

Session Chair(s): Jason John, University of North Florida

Contact: jjohnpaint@gmail.com

Staying Motivated through the ups and downs of studio practice.

When beginning a body of work the excitement of creating drives you to spend time in the studio building, making, and producing the work. We have all been there, with the ideas rolling and plans for the next few pieces ready for when you get to the studio, but what happens when you are no longer excited? What are your obligations to your body of work once you have mentally moved on to the next iterations, body or series? Do you push through to complete the works as planned, abandon and move to the new and fresh or revise to create excitement in the original plans? And how do you motivate students who fall into this studio slump? This session invites proposals for addressing the challenges, and strategies of maintaining a thriving studio practice through the ups and downs of creative making.

Session Chair(s): Tiffany Leach, Jacksonville University

Contact: twhitfi@ju.edu

"On-going 'Interaction with Color'"

Josef Albers book, *Interaction with Color* (1963), initiated a modern exploration of the interdependence of colors with vision, perception, sensation, psychology, and more.

Artists, in particular, have interpreted the theoretical language of color with a unique set of aims.

Renowned colorists from Eugène Delacroix to Robert Delaunay, Hans Hofmann, and Ellsworth Kelly explored the science of color/space perception as they struggled, at times intuitively, with the processes of optics, retinal imaging and pigmentation. They have demonstrated their subjective responses by varied technical strategies, experimentation and invention.

How do artists utilize contemporaneous theories /science on color -- Chevreul, von Hémholtz, Rood, and earlier concepts explained by Newton and von Goethe? How and why do they apply emotional, moral or mystical values to the color spectrum? In the early 20th - century, new understanding of radiant light, electromagnetic waves and the acceleration of time and space, more closely linked painting and painters to mathematical and scientific theories. A new visual language evolved; one that illustrated tele-topological viewpoints and optical sensations of radio waves.

Papers in this session will interpret work by artists who invented, adapted or contributed to contemporaneous science/ theories of color. We invite technical, theoretical or phenomenological approaches in the adaption of color vision by individual artists, as well as papers that probe meta-concepts of cultural and symbolic studies of color over the 19th-20th centuries.

Session Chair(s): Joyce Polistena, Pratt Institute

Contact: joyce.polistena@gmail.com or jpoliste@pratt.edu

Rapid Review: Graduate Studio Art Programs in Their Own Words and Images

Presentations about graduate studio art programs. Conducted in rapid-fire, Pecha-Kucha style, this session invites currently enrolled graduate students, faculty, graduate coordinators, department chairs, and program directors to talk about their work and their programs. In addition to the "nuts & bolts" of credit hours, assistantships, emphasis areas, and facilities, what makes your program unique? Is there an underlying philosophical ethos? What's essential that we know? In true Pecha Kucha style we will go with the 20 images / 20 seconds each format. You can decide exactly how to split your focus, but roughly plan on 14 of the 20 images to be about the program, and the remaining 6 of the 20 images to be about your work (and/or your peers' works). Selection will be made based upon presenting a diversity of geographic locations, types of programs (public and private), types of degree programs, and a breadth of presenters' backgrounds (current graduate students, tenure-track faculty, and seasoned academic veterans). Finally, given there will inevitably be a finite number of speakers to represent a wealth graduate studio art programs nationally; It is hoped that this will become a recurring session that will be offered for multiple years at many SECAC conferences.

Session Chair(s): Gregory W Shelnu, Clemson University

Contact: gshelnu@clemson.edu

First Person - The Contemporary Self-Portrait

Artists explore self literally, metaphorically and conceptually in every work they create, and for some, the contemporary self-portrait is a pervasive genre, now, more than ever. Traditional and digital methods allow immeasurable ways to document, examine and contemplate personal identify through our art. In the words of Socrates, self-portraits are a means to "Know thyself". We are more than our mere physical appearance and as artist, we control what we reveal, mask or fabricate about our actual self or persona. In this age of selfies, self-portraits are a ubiquitous, mainstream form of self-expression, only occasionally limited by the length of one's arm.

Session Chair(s): Wanda Sullivan, Spring Hill College

Contact: wsullivan@shc.edu

The Education of Punk Rock: What Art School Couldn't Teach You

"You're not punk and I'm telling everyone - Save your breath, I never was one" opened Jawbreaker's song "Boxcar" challenging punkness and its self-appointed monitors of punk validity. Although, being a part of punk rock and its variants, such as straight edge, hardcore and emocore, has had a profound effect on many during adolescence and adulthood. The so-called punk community and culture taught values, morals, social skills and aesthetics both good and bad. It was an ongoing education that functioned outside of the constraints and rules of the mainstream with no published core curriculum. As artists what did it teach us that art school never did or could? How did collecting records, going to shows, publishing fanzines, making concert flyers and more inform and teach aesthetics, artistic practices and visual literacy? This panel explores and investigates the role punk rock and membership in its community/scene has informed and influenced the formation and development of an artist's aesthetics, visual vocabulary, narratives and artistic/professional practices. Examples and stories will be presented and discussed that provide evidence and insight into the role punk rock has played as a visual art education crucial in making visual and graphic artists who they are today.

Session Chair(s): Jason Swift, Plymouth State University

Contact: jaswift2@plymouth.edu

The Living Arts

Forty-eight years ago began a journey based upon a notion that, in Tulsa, as around the world, the Arts needed a Space in Time to meet, meld and make art forms that were "new," different and thought provoking. The notion was simple. Artists from all disciplines would create, as they do, alone; then as the individual notions were shared and ideas developed two or more disciplines would meld and form an "intra-media" event (a different art form would exist for the duration of time that it would take to realize it)

Included in the original cadre were seven defined disciplines. All were considered to be an art form and all representatives were considered Artists. The disciplines were Visual Arts, Music, Dance, Theatre, Poetry, Cinema and Photography., these standard disciplines were allowed to meld into the Intra-Media expressions of what would today be tagged as Performance Art, Gorilla Theatre, Sound Sculptures, Cinematic Paintings?or as perceived then, ?multi-media? events utilizing portions gleaned from the above defined disciplines of Art.

I am interested in other artists who have taken the path of working outside their discipline and presenting their work in a session titled “The Living Arts”.

Session Chair(s): Chuck Tomlins, University of Tulsa

Contact: [cptomlins@me.com](mailto:cbtomlins@me.com)

Art Cannot Be Taught Online! Or can it?

To borrow a title and idea from James Elkins' book, *Why Art Cannot Be Taught*, can we or should we teach art in an online environment? With increasing budgetary pressure to reduce the cost of course delivery and offer students more online options, institutions are pursuing the popular option of asking programs to develop more online courses. But with frightening sounding terms, such as MOOC, SMOC, hybrid, synchronous, asynchronous, flipped, upside-down, online pedagogy sounds more like something out of sci-fi than a practical teaching model for the visual arts. Is it possible to take an experiential, project-based course such as an art studio course and design one that can be effectively delivered online? This panel will explore both the unique benefits and challenges related to online learning as it relates to the visual arts. Are there limits to online instruction? What strategies of online course development and instruction can enable instructors to teach any traditional art course effectively in an online environment? What are the opportunities to embrace the technology? What are the best practices and how are they defined? How can the work be adequately assessed?

Session Chair(s): Ray Yeager, University of Charleston

Contact: rayyeager@ucwv.edu

AFFILIATED SOCIETIES SESSIONS (open to all)

Association for Textual Scholarship in Art History

Art and the Protestant Reformation

On October 31, 1517, Martin Luther nailed his ninety-five theses against indulgences to the doors of the Schlosskirche in Wittenberg. 2017 marks the half-millennial anniversary of this event that arguably sparked the split in western Christianity known as the Protestant Reformation. For most Reformers, text was privileged over religious images, and iconoclastic fervor led to the tragic destruction of vast numbers of religious art works. Yet Luther recognized that images could work with his beliefs: "If it is not a sin but good to have the image of Christ in my heart, why should it be a sin to have it in my eyes?" His friend Lucas Cranach and others created new art in support of the new faith. This session invites papers on any aspect of Reformation art or on the effects of the Reformation on art, from destruction to creativity, whether propaganda, new altarpieces and religious works supporting or opposing the new faith, or secular art. Although this session focuses particularly on Protestant art of the sixteenth-century, papers considering Counter-Reformation art or the effects of the Reformation on art of later centuries will be considered.

Session Chair(s): Vida Hull, East Tennessee State University

Contact: hull@etsu.edu

FATE (Foundations in Art: Theory and Education)

If you build it, will they come?

We have all heard the buzz words: collaboration, interdisciplinary, experiential, service learning, praxis, learning communities etc. Many institutions are relying on instructors to develop a range of coursework, core initiatives, research, and programming that taps into these topics to produce challenging and enriching experiences for our students, strategies for institutional advancement, and promotional material for our programs, but how do these really work for our students and for us? Can we use collaboration to capitalize on our resources? Can we encourage learning communities to grow beyond the classroom, so students build positive peer networks? Beyond art club or field trips, how do students get involved in social collaboration, networking, service, arts events, and good ol' creative fun and friendly competition? This panel encourages dialogue surrounding these topics and may be explored through presentations on personal studio and design practice, pedagogy, coursework, assessment, project shares, program benchmarks, special events, etc. As an affiliate session, FATE membership is not required to present.

FATE: Foundations in Art: Theory and Education is a national association dedicated to the promotion of excellence in the development and teaching of college-level foundation courses in both studio and art history. Please visit our website at: www.foundations-art.org

Session Chair(s): Lily Kuonen, Jacksonville University

Contact: lilykuonen@gmail.com

MACAA (Mid America College Art Association)

Art & Business

How do artists and art organizations acquire funding to progress? How do we support our art professional practice? With the understanding that different art practices utilize a variety of business concepts, how do artists procure funds for advancement of their creative endeavors? Many art projects are large scale, long term, require travel and research. How can artists with great ideas communicate their goals and their need to develop in-depth processes? How can artists be aided with the understanding of business concepts and relationships? This session is an open call for proposals/panelists that can share the business side of art. Any pertinent and helpful information on: grants, non-profits, foundations, sponsors, fund-raising, in-kind donations, networking, crowd funding, resources, residencies, artist communities, gallery representation and any other experiences that would allow the arts to thrive are welcome to be shared.

Session Chair(s): Heather Hertel, Slippery Rock University of Pennsylvania

Contact: heather.hertel66@gmail.com

Society for Paragone Studies

Open Session: History of Rivalry and Competition in the Arts

An exploration of how rivalry or competition has impacted the arts across time. Papers are invited from any historic period, addressing any medium or type of rivalry. Examples of rivalries studied as examples of the paragone include those between individual artists, groups of artists, patrons, nations, arts institutions (museums, academies, schools), as well as ideological hegemony in aesthetic, political, theological, or economic theory. Competition might also include an artist seeking to outdo him/herself, trying to one-up past artists, or working to elevate the status of an art form in society.

Session Chair(s): Sarah Lippert, University of Michigan-
Flint; Chad Airhart, Carson Newman
University

Contact: sarjorlip@gmail.com

SGC International

Past/Present: Print History and Contemporary Practice

The historical roots of printmaking, its materials, processes and function inform the work of many contemporary artists working with print media. Even in an era when many of the mechanical operations of printmaking have been supplanted by digital processes, we see a new generation of artists embracing analogue methods as part of their creative processes. We also see ways that artists continue to be informed by history while working with new technologies. Historical approaches to print media may be reflected in the materials used, but also in the economies of production, from community printshops, collaborations to exchange economies. Additionally, the history of prints offer artists important themes and subjects,

from the political to the social which continue to have relevance today. This session invites papers from artists, curators and critics interested in these issues.

Session Chair(s): Beauvais Lyons, The University of Tennessee, Knoxville
Contact: blyons@utk.edu

Visual Resources Association

How can we help? Zooming in on the new services libraries and archives provide in the age of rich multi-media scholarly publishing and emerging technologies.

This session aims to address the way in which visual resources centers, libraries, and archives assist their respective departments in developing innovative new research tools. By presenting case studies from a selection of academic institutions, we hope to highlight exciting digital projects that utilize rich multi-media sources.

Digital Commons @ RISD presents the creative and scholarly culture of Rhode Island School of Design. It is a collection of faculty and student work, college records, campus history, and the unique materials of the Library's Special Collections. It is administered by the Fleet Library at RISD and serves as a permanent digital archive. Site administrator Mark Pompelia will discuss the efficacy of institutional repositories in the age of Google Images.

After acquiring previously-unknown Cass Gilbert drawings of the Woolworth Building, Vanderbilt's History of Art department identified a need to create a dedicated website for researchers to compare drawings of the Woolworth Building held by several repositories. The Visual Resources Center and an appointed Library Fellow employed Scalar, an open-source, digital platform. Millie Fullmer will outline this process.

Session Chair(s): Millicent Fullmer, Vanderbilt University;
Mark Pompelia, Rhode Island School of Art and Design
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