

Name	Description
<b>Affiliate Society Session</b>	
Immersive Learning and Creating a Culture of Engagement (MACAA)	<p>Session Chair: Barbara Giorgio-Booher, Ball State University</p> <p>Immersive learning—is it just another <i>buzzword</i>? Interdisciplinary, student-driven, collaborative learning, with community partnership are all part of immersive learning. Experiential learning is the process of learning through experience and a reflection on doing. Engagement requires a two-way process. Let us move away from the buzzwords and focus on ways that art and design students can venture into new territories as part of their studies in direct and meaningful ways. What does engagement look like? How do we do it? This session is to share best practices, pitfalls, and successes while supporting new ideas.</p>
Open Session on Netherlandish Art (HNA)	<p>Session Chair: Arthur DiFuria, Savannah College of Art and Design</p> <p>This session welcomes proposals for papers addressing any topic within the broad field of Netherlandish Art History. Papers addressing historiographic issues will receive special consideration.</p>
Paragone: History of Artistic Competition Open Session	<p>Session Co-Chairs: Sarah Lippert, University of Michigan-Flint &amp; Linda Johnson, University of Michigan-Flint</p> <p>This session investigates the history of artistic competition in the arts, known as the paragone. Papers may address any period or medium relevant to the theme. Practicing artists whose work is informed by rivalry are also welcome to apply. Approaches might consider rivalry occurring through or between individuals, theories of art, institutions, patrons, media, art educators, museums, markets, etc.</p>
Renaissance Art and Architecture as Cinematic Muse (ATSAH)	<p>Session Chair: Jennifer Bates Ehlert, Orchard House Museum</p> <p>Renaissance art and architecture often acts as a muse for film writers and directors, influencing or inspiring a film's visual language to create a specific thought or moment. The purpose of this panel is to discuss how films utilize Renaissance art and architecture to create a plot line, an emotion, a sense of place, or a character, etc., and/or how the art influences a film's color scheme, lighting, or cinematography.</p> <p>While this panel does relate to films, the key is the implementation of art or architecture. The panel is open to films of genres, languages, and budgets. Also, the film need not be set during the Renaissance, as long as the film relates itself to the art and /or architecture of the Renaissance.</p>
A Sense of Support (FATE)	<p>Session Chair: Katie Hargrave, University of Tennessee at Chattanooga</p> <p>As Foundations instructors, support is crucial to the success of our students, our programs, ourselves, and our colleagues. We encourage our students to pursue their goals, we share our teaching materials with contingent faculty to assist with course prep, and we sustain our programs through retention efforts. This FATE affiliate session seeks to share strategies used to create support, so that we as educators might better support others and feel that support ourselves. Papers could include project share, case studies of course and/or program structures, advising protocol, as well as honest discussions of where support is lacking within our programs limits our ability to truly support others. This session grows out of FATE's commitment to explore inclusion within academia; we seek to share practical tips for navigating the landscape of academia, thinking of this panel as a way to support each other further. As an affiliate session, FATE membership is not required to present.</p> <p>FATE: Foundations in Art: Theory and Education is a national association dedicated to the promotion of excellence in the</p>

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	development and teaching of college-level foundation courses in both studio and art history. Please visit our website at: <a href="http://www.foundations-art.org">www.foundations-art.org</a>
<b>Art Education</b>	
Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts	<p>Session Chair: Joseph Cory, Samford University</p> <p>As interest in service learning continues to grow across higher education, art programs are finding new ways to incorporate this high impact practice into their curriculum offerings. Although much has been written about service learning, there remains little published on this subject specific to the visual arts. Despite good intentions, the lack of resources often leaves interested faculty overwhelmed by where to begin and with little understanding of service learning itself. This session will introduce basics concepts of service learning, explore how it can be integrated within visual art courses, demonstrate why service learning is beneficial to both students and the community, and provide examples of creative service learning art projects that go beyond the park mural. This session seeks diverse presentations from faculty who have found creative ways to teach service learning courses within visual arts, art history, museum studies or design programs. Preference will be given to papers that focus on holistic approaches to service learning in which all participants benefit or include practical examples of creative service learning outcomes.</p>
Collaborating Toward Community Engagement: Inventive Partnerships Between Museums and Institutions of Higher Education	<p>Session Chair: Catherine Wilkins, University of South Florida</p> <p>Recent scholarship has demonstrated the ways in which curricular partnerships with community organizations provide students with unique opportunities to conduct applied research and experience learning in a more meaningful and relevant way, while simultaneously benefitting the institutions with which they are paired by infusing them with energy, innovative thinking, and staffing support. As cultural cornerstones of the community with a shared mission to educate and serve, museums are a natural partner for colleges and universities seeking to build service-learning courses and programs through which both students and the public may benefit. In this session, panelists are invited to share strategies for creative collaboration between museums and institutions of higher education that have led to the development of distinctive curriculum, pedagogical strategies, and opportunities for students to participate in inventive modes of community engagement and service-learning. Stories of successful partnership that also illustrate a positive impact on the community are strongly encouraged.</p>
New Technologies in The Studio	<p>Session Co-Chairs: Jon Malis, Loyola University Maryland &amp; Billy Friebele, Loyola University Maryland</p> <p>Makerspaces and advances in rapid-prototyping have transformed the studio environment. While many see these products as affording access to tools and technologies previously out of reach for many artists, their proliferation also allows for new threads of creative inquiry, understanding and aesthetics previously impossible or impractical within a traditional studio practice.</p> <p>How have these changes fundamentally changed our praxis?</p> <p>While it is impossible to present the entire diverse range of possibilities these new tools and ideas represent, this panel invites entries from artists working with these technologies, as well as from educators integrating them into the classroom/studio environment.</p> <p>Pedagogical approaches to these technologies have yet to be codified, which presents an exciting opportunity for educators to creatively integrate tools that extend the possibilities of production. Seeking a diverse range of methodologies, from the</p>

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Our Problem with the Concept of Time	<p>experimental to the structured, this panel will explore ways in which expanded forms of digital fabrication are changing the classroom.</p> <p>Session Chair: Paige Lunde, Institute for Doctoral Studies in the Visual Arts</p> <p>We need a new way to approach <i>time</i> in education. In order to understand the relationship that we have with the <i>concept of time</i>, this panel session will identify structures in education today that reduce meaning by privileging fixed quantitative knowledge and routine action.</p> <p>A belief that conceptual time is linear sends us to align behaviors with a presence of objectivity, since linearity is directed by the next object. The educational apparatus uses this structure to reduce temporal qualities to fixed quantities for efficient and predictable data collection.</p> <p>This panel calls for papers dealing with the concept of time and temporality, specifically requesting themes that interconnect the concept of time with art and education. How does the educational apparatus perpetuate traditions that use quantitative time to direct behavior and knowledge? How does the normalization of knowledge align with the concept of time? How could we introduce new ways to experience duration that incorporate art by engaging chance events, memory, movement, and imagination? How can we disrupt traditions or habits that fix knowledge? This panel aims to create a dialogue concerning innovative thinking that could impact teaching and our understanding of temporal perception.</p>
The Role of the Hand in Contemporary Technologies: The Pedagogies of Teaching Artists	<p>Session Chair: Leah Frankel, Hartwick College</p> <p>More and more colleges and universities are leading art departments and art curricula towards using contemporary technologies to keep art departments relevant and to teach students new and exciting ways of making. The tools in these “fab labs” now relate easier to a scientific research lab than recent art studios did, thus enabling positive reinforcement of interdisciplinary work: e.g., the function of the CNC can be used for product design and 3D printing can lend itself to the study of prosthetics production. However, it is important to recall and reinforce the foundations of art making while entering this new interdisciplinary milieu.</p> <p>Professors (especially those at small schools) interested in keeping both paths of study alive in the curriculum are often forced to choose one or the other on which to spend limited time, space, and funds.</p> <p>As a teaching artist who equally values the skills of hand-crafting, understanding real 3D space, and staying abreast of new technologies—I would like to create and foster a dialogue with other professors who each have a unique and insightful approach to balancing these diverse disciplines in evolving academic structures.</p> <p>This panel discussion will focus on pedagogical approaches to balancing new technologies with customary methods in the fields of 3D foundations, sculpture, digital foundations, painting, photography, printmaking, and beyond.</p>

## Art History

Abstract Expressionism, 70 Years After	<p>Session Chair: Michael Zakian, Pepperdine University</p> <p>American Abstract Expressionism emerged as a distinct style in 1948. Around this time, artists as diverse as Jackson Pollock, Barnett Newman, Mark Rothko, and Willem de Kooning all codified earlier experiments with new forms, new content, and new</p>
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	<p>techniques into their mature, signature styles. For this session, papers are sought that develop new research and new approaches to understanding this seminal movement. Why did these artists all experience a “breakthrough” at this moment in time? While the movement originally centered in New York City, what was the relationship to parallel developments in other regions of the country (Bay Area Figurative movement) or world (French Tachisme or COBRA)? The canonical figures were all white males; what was the situation and contributions of women and artists of color? How has the historiography of the movement shaped—and perhaps limited—our understanding of it? Lastly, was Abstract Expressionism ever a real style in itself or was it simply a convenient label to categorize a number of distinct, individual artists? Papers should rethink our current understanding of the movement and explore new approaches to this style, seventy years after it first appeared.</p>
<p>Abstraction in the 1930s</p>	<p>Session Chair: Morgan Ridler, Independent Scholar</p> <p>The history of abstraction typically emphasizes two basic periods. The developmental stage, which centers on the question: who did it first? Was it Kandinsky or Malevich, Robert or Sonia Delaunay? The reason for the move to abstraction is also usually considered, such as the influence of theosophy or revolution. The second period is the postwar 1950s and 1960s and the movements of Abstract Expressionism, Art Informel and Minimalism. Clement Greenberg’s flatness and pure painting and Michael Fried’s theatricality dominate discussions of Pollock, Judd, and the end of painting. In contrast to these prevailing themes, this session seeks papers that address abstraction in the 1930s. With the dominance of Surrealism or realism from Neue Sachlichkeit to Mexican Muralism, abstraction is infrequently discussed. Paper topics could include the late careers of established masters, for example Mondrian or Kandinsky, and early works of postwar artists; the collecting practices and institutionalization of abstraction at major museums; artist publications and groups like American Abstract Artists (AAA) formed in 1936. With the Great Depression, the rise of Fascism, Spanish Civil War and World War II looming, this decade’s complicated historical moment and its art necessitates further research.</p>
<p>All-Women Exhibitions before the 1970s</p>	<p>Session Chair: Catherine Dossin, Purdue University</p> <p>Long before the feminist revolution of the 1970s, all-women art exhibitions had been organized through the various societies of women artists that emerged in the late 1800s or in the context of World Exhibitions such as the Woman’s Building at the Columbian Exposition in Chicago in 1893. Yet, the history of these exhibitions remained mostly uncharted, beyond some isolated studies on specific societies or events.</p> <p>To tackle what we see as a new and promising research field, we call on colleagues to help us build a descriptive and analytical catalogue of all-women exhibitions since the 19<sup>th</sup> century, and to engage in a collective reflection on their specific history, especially on the evolution of the social, cultural, and institutional conditions that permitted or made them necessary, and on the various levels of mediation and organization at work in these events.</p> <p>This panel thus seeks to highlight, through case studies or larger analyses, the history of all-women art exhibitions prior to the 1970s. We are particularly interested in questions of professionalization, circles of sociability, and female patronage, but also in the commercial and critical receptions of these exhibitions, and their positions (or lack thereof) within the history of modern art and historiography.</p>
<p>American Art Open Session</p>	<p>Session Co-Chairs: Rachel Stephens, The University of Alabama &amp; Barbaranne Liakos, Northern Virginia Community College</p> <p>We invite those working on American Art topics to submit to the annual general call for papers to be presented on the history of American Art from the colonial period through 1945. Topics on any medium are welcomed and those accepted will be organized into specific thematic sessions.</p>

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American-Made: Holy Land Proxies in the United States	<p data-bbox="466 173 2007 204">Session Co-Chairs: Jennifer Courts, The University of Southern Mississippi &amp; Carey E. Fee, Florida State University</p> <p data-bbox="466 241 2007 423">In his 1975 essay, "Travels in Hyperreality," Umberto Eco investigates what he identifies as a particularly American phenomenon of substituting historical authenticity with visual spectacle, reinforcing the need for something more real than reality. Despite Eco's insistence that the phenomenon is uniquely American, subsequent research into twelfth-century Europe exposes that simulated centers of devotion thrived in the Middle Ages, providing regional pilgrimage destinations as proxies for the Holy Land. These studies expose the rich web of meaning for medieval pilgrimage that blended, among other things, devotion, economics, civic pride, and tourism.</p> <p data-bbox="466 461 2007 646">This session welcomes proposals that draw on this more recent understanding of medieval pilgrimage to consider how Holy Land proxies function in North America, and particularly seeks papers that investigate such destinations in the American South (such as the internationally recognized Holy Land Experience in Orlando, Florida and Christ in the Smokies in Gatlinburg, Tennessee, as well as more regional destinations like Palestine Gardens south of Hattiesburg, Mississippi and Ave Maria Grotto in Cullman, Alabama). Subjects to consider include, but are not limited to the: development of new historiographies; creation of simulated pilgrimage destinations; construction of meaning for pilgrims today; experiences of reality in Holy Land proxies.</p>
Art and London	<p data-bbox="466 652 2007 683">Session Chair: Floyd Martin, University of Arkansas at Little Rock</p> <p data-bbox="466 721 2007 841">This session will consider the city of London and its role in the arts. Proposals are invited that focus on the city and its architecture, artists who lived or exhibited in the city, subjects related to the city, and London institutions related to the arts. Emphasis will be on the period following the rebuilding after the Great Fire of 1666 through the early nineteenth century, but proposals related to material from other periods will be considered.</p>
Art from Across the Oceans: Connections between the Americas, Europe, and Asia.	<p data-bbox="466 847 2007 878">Session Co-Chairs: Bradley Cavallo, Marian University &amp; Travis Nygard, Ripon College</p> <p data-bbox="466 915 2007 1222">The scholar Ricardo Padrón recently argued that Spanish galleons trading between Manila and Acapulco imagined the Pacific Ocean using real objects, creating what Homi K. Bhabha might call a Third Space that connects two cultures while creating a new one. In this session we take this idea seriously, interrogating examples of art that crossed the oceans. Was a single culture understood to dominate the network of places where ships stopped to exchange art, other goods, and ideas, or was a multi-polar system understood to exist? How did paintings, sculptures, and decorative objects make these realities understandable? What do archives reveal about the availability of material goods from foreign markets? In at least one instance a sherd from a Chinese porcelain vessel was knapped in the Americas to become an arrow point. Are there other instances of foreign works of art used in un-traditional ways? By answering such questions we hope to understand how objects became meaningful in the hybrid, in-between, spaces of global oceanic trade, and ultimately enrich our knowledge about the global exchange of artistic techniques, styles, motifs, and ideas. Presentations may address any time period from the sixteenth century to today.</p>
The Art Historian's Guide to Heresy and Popular Piety	<p data-bbox="466 1229 2007 1260">Session Chair: Jamie Higgs, Marian University</p> <p data-bbox="466 1297 2007 1481">Historically orthodoxy and heresy have been viewed as opposing approaches to understanding Church doctrine and especially church imagery. Often, though, the Catholic Church's visual language results not from an intrinsic desire to define its teaching but from reactionary attitudes to contemporary heretical movements. Heretical movements, such as Manichaeism, Nestorianism, Monophysitism, and Arianism, to name a few, plagued the development of the Church from the legalization of Christianity in the fourth century through the development of Protestantism in the sixteenth. Church ideology, through conciliar decrees, attempts to protect against such heresies. However, exploring the artistic expressions of the Church demonstrates that it is often continually</p>

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The Art of the Gift in Early Modern Europe	<p>affected and moved toward new visual statements by the threatening ideas of the theological positions it deemed heretical. The panel considers the intra-visual relationship between orthodoxy, heresy, and the established visual language of the Church.</p> <p>Session Chair: Rachel Erwin, University of Alabama Huntsville</p> <p>The giving of art, whether by patron or artist, created fascinating cultural dynamics and changing perceptions of an object's value. This session invites ongoing research explorations dealing with any aspect of 'art as gift' during the broadly defined Early Modern period (c.1300-1800). How did givers use art to forge alliances, maintain favor, or construct identity? Especially encouraged are papers addressing social, political, and religious motivations for gift-giving, though all submissions are welcome.</p>
Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon	<p>Session Chair: Douglas Cushing, The University of Texas at Austin</p> <p>Little magazines' heyday was arguably the 1910s and 20s, but their spirit survived in subsequent generations of non-commercial publications. Despite their selective audience, these scrappy ventures were key vehicles for the dissemination, circulation, and exchange of manifold artistic ideas; the manifesto was their standard. Moreover, as Suzanne Churchill and Adam McKible explain in <i>Little Magazines and Modernism</i>, "Little magazines draw attention not only to the 'binding force' that drew disparate modernist writers and artists to collaborate, but also the heterogeneity of their efforts, goals, and ideals. [They were] social forums for writers of different genders, races, and nationalities." Yet, in forging artistic canons, historians and critics have submitted these periodicals to "strip-mining," isolating individual creators from the heterogeneous field in which they once appeared, and often obscuring movements' ideological ambiguities and ambivalences.</p> <p>How might engaging with the original eclecticism of publications like <i>La plume</i>, <i>The Little Review</i>, <i>Fire!!</i>, <i>transition</i>, <i>The Tiger's Eye</i>, or any of a thousand other titles—rather than mining them for precious gems—aid us in shaking off the canon's leaden pall? What might such a practice reveal about previous histories? What can we glean from reading text and image as a single unit? What do these magazines reveal regarding artists' social circles or about entire movements? How did these publications help to shape audiences' views of artists and movements? This panel welcomes papers on a wide range of topics that that explore the relationships between Modernist art and little magazines, or Contemporary art and zines.</p>
Artistic Autobiography: Artists' Homes and Studios as Gesamtkunstwerke	<p>Session Co-Chairs: Valerie Balint, Chesterwood Historic Site &amp; Sasha Davis, Renee and Chaim Gross Foundation</p> <p>This panel will focus on artists' homes and studios as expressions of tangible biography, beyond locations for art-making practice. Visual artists frequently use their homes as laboratories to experiment with architecture, landscape architecture, collecting, curation, assemblage, and interior design. The natural locales and built environs chosen, and the manners in which these environments are altered, provide understanding into primary aesthetic impulses, and the requirements for fostering creative inspiration/production. Spaces such as Donald Judd's 101 Spring Street, Frederic Church's Olana, and Georgia O'Keeffe's compound at Abiquiu offer insights distinct from other scholarly inquiry. Environments created by non-mainstream artists like Mary Nohl force reexamination of traditional definitions/boundaries of studio/home. A diverse approach to this genre of places is sought, including submissions from art historians, site staff, and interdisciplinary perspectives:</p> <p>What commonalities do these spaces offer, regardless of artistic era, genre, or geography?</p> <p>How do these resources differ from traditional research methods?</p>

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	<p>What do home/studio environments reveal? How are they distinguished from artists' discrete works of art?</p> <p>How did they fluctuate between spheres of work, domicile, holistic art environment?</p> <p>Are there implications to keeping these preserved spaces private, versus opening them to public visitation?</p> <p>How are preserved homes/studios relevant to contemporary visual arts?</p>
Artists Advancing the Cause: Artists as Art Dealers	<p>Session Chair: Leanne Zalewski, Central Connecticut State University</p> <p>Artists have been acting as art agents for centuries. For example, late eighteenth- and early nineteenth-century American artist John Trumbull maintained his painting career while scouting out work abroad for Thomas Jefferson. Printmaker Samuel P. Avery transitioned from his printmaking career to becoming a full-time art dealer in the late nineteenth century. Art historian Laura Corey has recently examined how Mary Cassatt served as unofficial (and unpaid) art agent to advance the careers of her Impressionist artist friends. In the early twentieth century, photographer Alfred Stieglitz introduced avant-garde art in New York. This session wishes to explore artists acting as dealers in official or unofficial capacities, part-time or full-time. How did patrons or artists initiate the relationship? Who stood to gain more, artistically or financially? What were the terms of the deal? What commissions did the artist agents receive? What did the artist offer clients that an art dealer who had never worked as a professional artist could not offer? How did artist-agents advance the cause of contemporary art, their own art, or the art of their friends? Topics on artists acting as agents from any time period or culture are encouraged.</p>
Avant-Garde Echoes: Modernist Reverberations in Contemporary Art	<p>Session Co-Chairs: Travis English, Frostburg State University, Maryland &amp; Jennifer Kruglinski, Salisbury University, Maryland</p> <p>From the process-oriented abstraction of much contemporary painting to the critical utopianism of participatory art, contemporary artists working in the wake of postmodernism have looked increasingly to a diverse range of aesthetic devices and strategies developed by their twentieth-century modernist forebears. Likewise, critics, theorists, and historians have reengaged with notions of aesthetic autonomy, affect, formalism, and universality, among other ideas previously considered the purview of a foreclosed modernity. Are these modernist reverberations a form of reactionary retrenchment in the face of uncertainty and cynicism, a return to the last moment when visions of the future were bound up with thoughts of progress and the exhilaration of the new? Or do they represent an engagement with modernist art and its histories that is no longer defined by the ruptures between modernism and postmodernism, sincerity and irony, originality and pastiche? Already in the 1930s, philosopher Ernst Bloch theorized that the recycling of aesthetic forms was hardly their ideological reinstatement, and that historical forms, having been released from the contexts that had previously given them an internal coherence, could be refunctioned for new purposes and invested with contemporary contents. In the spirit of this thought, this panel seeks to examine the modernist turn in contemporary art and its discourses not as a naïve return to a previous moment, but rather as an exploration of what Viktor Shklovsky once called “the dissimilarity of the similar”.</p>
Collecting and the Trade of Antiquities	<p>Session Co-Chairs: Louise Arizzoli, University of Mississippi &amp; Evie Terrono, Randolph-Macon College</p> <p>Both collecting and acquiring antiquities is now strictly regulated. This is one result of the development of the science of archaeology, the increased recognition of the significance of the context of finds and the stricter enforcement of legislation forbidding the export of antiquities from their countries of origin. This panel is interested in research dealing with the trade of antiquities and its development with a specific focus on the nineteenth century and twentieth century, before the UNESCO convention of 1970. We would seek contributions about antiquities collectors: what they bought and when, how they displayed</p>

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Collecting Medieval and Early Modern Art in the American Southeast	<p>these treasures in their homes and what was the impulse that led them to buy ancient art. We also would be interested in dealers of ancient art and how the antiquities art market functioned. Finally, we would also welcome papers about antiquities collectors and their relationship with museums, as well as museums' acquisition agenda regarding ancient art in the nineteenth century.</p> <p>Session Co-Chairs: Jennifer M. Feltman, The University of Alabama &amp; Tanja Jones, The University of Alabama</p> <p>When one thinks of collections of medieval and Early Modern art in the United States, the American Southeast is admittedly not the first region that comes to mind. This is perhaps because the major surveys of art history have been built upon objects from European collections and large museums in the American Northeast and West Coast. The story of medieval and Early Modern art in the Southeast and the individuals and institutions who have collected it has yet to be told in any systematic way.</p> <p>This session seeks to bring attention to medieval and Early Modern works of art in museums, libraries, and private collections in the Southeastern United States. These works hold the potential of providing greater insight into the medieval and Early Modern past as well as the history of collecting in the United States.</p> <p>Papers may consider topics such as collection practices and the politics of the same; the relations among art markets, dealers, and collectors in the Southeast; or provide studies of works of art in their medieval or Early Modern contexts. We especially encourage papers that address works of art in a variety of media, collectors, and/or collections that are not widely known.</p>
The Collector and Cultural Narratives, 1845-1918	<p>Session Chair: Julie Codell, Arizona State University</p> <p>From mid-19<sup>th</sup> century, a new kind of art history narrative about private collectors appeared in Europe and the US, e.g., Anna Jameson's <i>Companion to the Most Celebrated Private Galleries...</i>, 1844, Gustav Waagen's <i>Treasures of Art in Great Britain</i>, 1854-57; Dumesnil's multi-volume <i>Histoire des plus célèbres amateurs...</i>, 1853-1860; the <i>Gazette de Beaux-Arts</i>'s series on "amateurs," 1850s; F. G. Stephens's 90 <i>Athenaeum</i> articles on British collectors, 1873-84; Edward Strahan's (pseud. Earl Shinn) <i>The Art Treasures of America</i> (1879-1882); Wilhelm Von Bode's catalogues of private collections, 1913. Oscar Vázquez contends that these books, "a creation of the modern era," reflected "new discourses" with "increased attention to...the collector over the collected object" (<i>Inventing the Art Collection</i>, 57-58). Collectors shaped new contexts, audiences and interpretations for art, new reputations for artists, national roles for themselves, and art histories fueled by cultural ambitions. Examining the cultural impact of these studies, panelists may consider questions such as (but not limited to):</p> <p>How were art's social and cultural functions defined by narratives about collectors?</p> <p>How did these narratives shape collectors' images?</p> <p>Did these narratives revise 18<sup>th</sup>-c. images of collectors?</p> <p>Did narratives about collectors inflect notions of the modern? Of tradition?</p> <p>Did studies of aristocratic collectors endorse cultural hierarchies?</p> <p>Did collector narratives privilege local, national, and/or global cultural ambitions?</p>

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	<p>What cultural features and purposes were identified with the collector?</p> <p>Were collectors presented as tastemakers? Public servants? Cultural paradigms?</p> <p>Did collectors' practices clash or agree with institutional definitions of culture?</p> <p>How did collectors' motives and desires affect their collections' meanings?</p>
Containers in Medieval and Renaissance Life	<p>Session Co-Chairs: Richard Gay, UNC Pembroke &amp; Beata Niedzialkowska, UNC Pembroke</p> <p>Containers are fundamental parts of everyday life, but they also may function as metaphors. Mary Carruthers in her <i>Book of Memory</i>, for example, states “trained memory is a storehouse, a treasure-chest, a vessel...” This session will examine medieval and renaissance containers. Of particular interest are reliquaries but papers on any type of household or liturgical objects such as boxes, caskets, aquamanile, chests, or other containers are welcome. We invite papers that address the symbolism, iconography, decorative program, function and use, study of shape and form, and the historical, religious, social or political contexts for these works of art. Other non-traditional questions and approaches studying the container as part of the medieval/renaissance visual culture are also welcome.</p>
Creative Collaborations	<p>Session Co-Chairs: Lorinda Roorda Bradley, University of Missouri &amp; Kelsey Frady Malone, University of Missouri</p> <p>Art history has traditionally focused on the individual's struggle for self-expression, yet art production throughout the nineteenth- and twentieth-centuries has shown that there are myriad ways in which artists form associations that support their practice. There is often a level of unacknowledged collaboration and influence between friends, partners, associates, and institutions and their strategies are frequently mutable, shifting, and changing, adapting in a manner dependent on both context and with whom they are collaborating. Partnerships such as those between the Red Rose Girls, Camille Claudel and Auguste Rodin, Luis Buñuel and Salvador Dalí, Charles and Ray Eames, Jean-Michel Basquiat and Andy Warhol, the Guerilla Girls, among countless others reflect the different conceptions and embodiments of collaboration that occurred between artists as well as the progressive approaches developed to address questions of politics, culture, and representation. This panel calls for submissions that attend to the numerous ways in which artists have collaborated with other artists, designers, educators, scholars, governments, corporations, and institutions and how, in forming these associations, collaborations fueled creative exploration and artists experimented with new strategies of production and visual communication. Papers will be considered on artists working in all media and possible topics may include networks of exchange, artistic partnerships, cross-disciplinary collaboration, and corporate/institutional sponsorship.</p>
Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art	<p>Session Chair: Betty Crouther, University of Mississippi</p> <p>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 antiquity and Renaissance masters to develop their craft. Appropriation, taking and using someone's imagery without permission, is often practiced and much debated in the digital age. Appropriation is viewed by some as a right, by others as mere theft. Modern and contemporary artists have appropriated freely from folk artists and non-Western cultures to inspire innovation in their works. Forgers assume the identity of another for profit. Some defend the practice as expanding the number of originals available to the public. When revealed, others use the exposure to launch legitimate careers as artists. This panel invites papers on borrowing of all sorts. It seeks to investigate manifestations of the phenomenon in art and culture. Papers by art historians and studio artists are welcome.</p>

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Hair: Untangling Meanings in Pre-Modern Visual and Material Culture	<p>Session Chair: Michelle Moseley-Christian, Virginia Tech, School of Visual Arts</p> <p>This session welcomes scholarship that delves into representations of hair from the pre-modern world (before c. 1800). We invite papers that address the complexities of hair as it is represented in any medium on the heads or bodies of humans (or animals, creatures) in visual or material culture. Papers may consider the subject from a variety of perspectives, for instance (but not limited to), how hair is adorned or restrained; how it is dressed, or worn on/as a garment; its color, cosmetic treatment, or as a marker of health; meanings of hair's absence or overabundance; its role in delineating social conduct or ritual; in contexts of spirituality; unwanted hair; implications of real or fake hair; as an index of monstrosity, the supernatural, or animality; its role in fashioning cultural identity, masculinities, femininities, or androgyny. Diverse methodological approaches are encouraged, as are proposals that relate to any geographic region. The session seeks to foster a critical consideration of the powerful, pervasive visual and material place of hair in cultural studies.</p>
The Immortal Bard: Representations of Orpheus from Antiquity to Present	<p>Session Co-Chairs: Kara Burns, University of South Alabama &amp; Christina Lindeman, University of South Alabama</p> <p>Best known for his descent to the underworld to save Eurydice, Orpheus was the ultimate singer, an Argonaut, and the founder of mystic initiation. His voice could sway trees, move stones, and tame wild beasts. Appearing in art for the first time on the 6th century BC Sikyonian Treasury at Delphi, the image of Orpheus permeates the visual imagination through a variety of mediums, including sculpture, frescos, mosaics, and vase paintings. This panel seeks papers that explore the image of Orpheus and its cultural impact in the visual arts from antiquity to present.</p>
Landscape, Interaction, and Movement: Cultural Geographies of the Americas	<p>Session Co-Chairs: Kristi Peterson, Skidmore College &amp; D. Bryan Schaeffer, Thomas More College</p> <p>Contemporary art historical scholarship features a growing set of projects that explore the connections between artistic production and broader cultural circumstances, the construction of place from space, and the interconnectedness of regions once viewed in isolation. This session seeks papers that investigate these broader themes in the material culture of the Americas.</p> <p>As a unified region, the Americas demonstrate fluid internal visual and cultural borders. The visual record is often defined by interactions between disparate ethnic groups and the construction of cultural identity through material objects. Across time and national boundaries the visual corpus expresses a variety of themes such as sacred and cultural landscapes, the link between notions of place and artistic production, as well as the visual rendering of travel and movement. These themes often coalesce and produce cultural geographies that influence, and are influenced by, the shared, appropriated, and adapted visual idioms. Submissions are welcome to explore topics from the Pre-Columbian, Colonial, and Modern eras, but are particularly encouraged to examine the significance of sacred landscapes, the geography of art, and the impact of mobilities on visual culture.</p>
The Life of the Object	<p>Session Chair: Jenny Carson, Maryland Institute College of Art</p> <p>Objects of visual culture, from the production of the earliest hand-made artifacts, reveal the varied histories of human migration and global exploration. Natural resources and materials were manipulated and shaped to produce everything from quotidian objects to luxury goods. These objects often reveal the relative value of materials and aesthetics, as they are transported and contextualized across time and location; what story do these objects tell about the relative value of artworks and materials across the world and time? This session seeks papers that examine the life of a particular object or artwork, with an emphasis on how it was transformed from its original form to current state, or, how an object may be reinterpreted and revalued according to historical period and geographic location. Papers may include objects produced in the early modern era, such as export Chinese porcelains later mounted in Europe according to Western tastes; South American pearls incorporated into jewelry produced by European</p>

Name	Description
goldsmiths; works from antiquity reinterpreted and reinvented according to the tastes of later centuries; and even how changing technologies may have an effect on the transformation of an object.	
"Little of Artistic Merit?" The Art of the American South	<p>Session Chair: Naomi Slipp, Auburn University at Montgomery</p> <p>In 2005, Maurie McInnis described how art historical studies of the American South "trail in scholarly interest" in comparison to the Northeast. McInnis cited Metropolitan Museum of Art curator Joseph Downes who, in 1949, articulated a widespread aversion to Southern art remarking that "little of artistic merit was made south of Baltimore." Scholarship on art of the American South has matured since McInnis's pronouncement, alongside increasing recognition that the disciplinary marginalization of Southern art is based upon historical, racial, and geographic biases. This renewal has been spurred by robust Southern contemporary art scenes, innovative museum exhibitions, scholarly publications, and conferences focused on the region's artistic traditions, legacies, and contemporary practices. This panel seeks to illuminate new scholarship on art of the American South, and invites papers on folk and outsider art, sculpture, painting, and photography, visual and material culture, museums, pedagogy, and media studies. Papers that consider the place of Southern Art within the canon of American art history or address methods for teaching Art of the American South are particularly welcome. As SECAC 2018 will be held in Birmingham, Alabama, this presents a unique opportunity to take measure of such scholarship happening within the field of American art history.</p>
Love, Courtship, and Marriage from Antiquity through the Baroque	<p>Session Chair: Bonnie Kutbay, Mansfield University of Pennsylvania</p> <p>Love has always been celebrated in art. Themes range from profane and divine love, courtship, the wedding, and the wedding banquet. Greek pottery painting illustrates numerous examples of love and the wedding. In early Christian art, the marriage at Cana was popular. In Medieval art, the theme of courtly love prevailed. Nuptial imagery, wedding floats, and the loves of the gods were fashionable in Renaissance and Baroque art. This session will address any aspect of love, courtship, or marriage from antiquity through the Baroque.</p>
Midcentury Mix of Art, Craft, and Industry	<p>Session Chair: Antje Gamble, Murray State University</p> <p>From the Italian economic miracle to the Baby Boom in the United States, the market for new consumer products flourished. Objects to adorn the new post-war home, spanning the categories of art, craft, design, home goods, and technology, were central to this new consumerism. They also often reflected the shifting values of elite taste-makers, including major art museums. For example, in the expansive 1951-53 American exhibition <i>Italy at Work: her Renaissance in Design Today</i>, works by sculptor Lucio Fontana were exhibited and sold alongside Olivetti typewriters, glass stemware from Burano, and straw figurines produced by unnamed artisans. Exhibitions like this, and others staged in department stores, mixed art, craft, and industry at midcentury, highlighting the integration of high art and craft aesthetics into industrial and consumer goods. Likewise, post-WWII aesthetic integration often was used as the post-war propaganda of democratic capitalism. This panel seeks to make a transnational investigation of the midcentury mixing of aesthetics, media, and content between 1945 and 1965.</p> <p>By considering the encounter, integration, and even separation of the methods of art, craft, and industrial design at midcentury, this panel looks to build upon an already growing study of art and design. Midcentury mixing created not only the new genre of design, but also shifted the way in which artists, artisans, and industrial designers viewed the market(s) for their works. This panel, therefore, welcomes studies from a variety of perspectives, including but not limited to: art historical, economic, political, etc.</p>
Military Installations	Session Chair: Andrew Wasserman, University of North Carolina at Greensboro

Name	Description
	<p>The influence of warfare on the built environment is clear. Targeted bombardment transforms home fronts into battlefields. The effects of attacks linger in bombed out buildings or walls pockmarked with shells, new architectural works built next to ruined older buildings, and memorials erected as reverential markers to successful campaigns or mournful totems to lost compatriots. Yet rather than only places transformed through overt acts of enemy aggression, this panel considers cities transformed by their own national military.</p> <p>This panel invites papers considering public works created out of the relationship between military branches and their own nation's cities. Possible topics include new monuments as rallying points or commemorations of great service members, new construction of housing units or training and storage facilities, and the reorganization of roadways and shorelines for bases. Topics might also include acts of resistance to these programs: temporary or permanent 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 19th through the 21st centuries are preferred, any historical time period will be considered.</p>
<p>Modern Matrons: Considering Women's Patronage of the Arts during the Long Twentieth Century</p>	<p>Session Co-Chairs: Monica Jovanovich, Golden West College &amp; Briley Rasmussen, University of Florida</p> <p>The arts have long been one of the few socially acceptable areas for female philanthropy as women are often regarded as the "caretakers" of culture. Embracing their agency, many women leveraged their social and political acumen to build cultural capital. These women, frequently collaborating with each other, readily supported avant-garde artists and built collections outside of the mainstream that were radically different from those of their male contemporaries. Although active as museum founders, gallery directors, collectors, and curators, women's roles as key supporters of the visual arts have been largely minimized or altogether erased. This panel seeks to highlight and revive the significant part women played in promoting art during the long twentieth century. It will consider if art patronage, as coined by Wanda Corn, can and should be distinguished from male patronage. This session welcomes papers that explore the many facets of art patronage by women globally. Topics may include case studies of art collections established by women, museums and galleries founded or curated by women, examinations of the artists who were patronized and the ways in which they were supported by matrons, or how women were critical to the reception and flourishing of modernism and the avant garde.</p>
<p>Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen</p>	<p>Session Co-Chairs: Alice J. Walkiewicz, The Graduate Center, CUNY &amp; Elizabeth S. Hawley, The Graduate Center, CUNY</p> <p>From iconography to "thing theory," art history has long been a field dominated by tangible art objects that can be examined, contextualized, and historicized. Indeed, visual analysis is one of the first skills art historians learn—and teach, for that matter. But what about objects that we cannot see? How do we address works that are no longer extant? What does their loss tell us about these items, their makers, and the context in which they were produced? Moreover, how do we account for artworks not predicated on objecthood? How do such immaterial ideas and projects engage with and push the boundaries of how we define "art?" And what are we to make of artworks wherein the artist strategically hides or omits certain information? With no prescription regarding era, field, genre, or medium, this panel seeks to explore varying forms of omissions, voids, and absences, and the innovative interpretive strategies to which scholars turn when faced with such lacunae.</p>
<p>Open Session in Art History for New Art Historians</p>	<p>Session Chair: Dorothy Joiner, LaGrange College</p> <p>This session welcomes papers on any art historical topic from scholars who have been hired during the last three years. They may be in tenure-track, adjunct, or temporary positions.</p>

Name	Description
“Past, Present, Future: Rephotography”	<p data-bbox="466 177 1155 203">Session Chair: Susan Van Scoy, St. Joseph's College, NY</p> <p data-bbox="466 243 2005 454">In 1976, Mark Klett, JoAnn Verburg, and Ellen Manchester set out to rephotograph views taken by the U.S. Geological Surveys of the West as part of the Rephotographic Survey Project. Klett said that, for the most part, they were surprised how little things had changed in almost 100 years and that it was impossible to recreate certain shots (such as Old Faithful) no matter how many times they tried. Besides landscapes, photographers have rephotographed all kinds of subjects ranging from people (Nicholas Nixon's <i>The Brown Sisters</i>) to Earth Art (Robert Smithson's <i>Spiral Jetty</i>), to rural, vernacular architecture (William Christenberry after Walker Evans), to urban architecture (Doug Levere's <i>New York Changing</i> after Berenice Abbott). Rephotography is now used to chart climate change and has inspired an app called re.photo that perfectly aligns photos side-by-side.</p> <p data-bbox="466 495 2005 584">This panel calls for papers dealing with rephotography projects including portraits, architecture, urban spaces, public art, or landscapes, as well as reimagined rephotographic projects using digital technology and how they communicate notions of time—be it nostalgia, deterioration, or improvement. What can rephotography teach us today?</p>
Pattern between Decorative and Abstract	<p data-bbox="466 591 1155 617">Session Chair: Roja Najafi, Oklahoma City Museum of Art</p> <p data-bbox="466 657 2005 1023">This panel will explore how <b>pattern</b> functions in both decorative and abstract fields. Pattern is a constructive structure that simultaneously organizes surfaces and forms spaces. Whether as a decorative element or a result of abstraction, pattern complicates the modernist aesthetic by undertaking a multifaceted role between abstraction and decoration. If it is left to serve nothing but itself, it becomes abstraction and if it is a form of surface attractiveness, it becomes decoration. This panel invites explorations in the nature of the scholarly battle between the hierarchies of art and craft, abstraction and decoration, with regard to the role of pattern in the modernist aesthetic. From the opening years of the twentieth-century with the anti-decorative position of painters Albert Gleizes and Jean Metzinger evident in their co-authored text, <i>On Cubism</i> (1912), as well as the Neo-Plastic theory of Piet Mondrian, to Clement Greenberg's extensive use of the "decorative" in his criticism between 1940 and 1967, the complex function of pattern has been overlooked in art historical scholarship. This panel seeks presentations investigating pattern in modern and contemporary art and invites contributions from both artists and art historians. Possible topics include (but are not limited to): Pattern and its relationship to decorative and abstract; fine arts and design; pattern and materiality of a surface in pre and post American Abstract Expressionism; pattern in Pop Art; pattern and perception in Op art.</p>
Performance, Media Art, and Their Multifarious Transmutations	<p data-bbox="466 1029 1218 1055">Session Chair: Kathleen Wentrack, Queensborough CC, CUNY</p> <p data-bbox="466 1096 2005 1404">Many early performance and video artists created work that existed as a live performance, a performance with a video component, and/or a video work afterwards with feminist artists particularly creative in these endeavors. Subsequent presentations of the work were sometimes developed into a video, prints, or documentation that circulate as the art object (Valie Export, <i>Action Pants: Genital Panic</i>, 1969), or altered into “media sculpture” edited for various projections or monitors (Ulrike Rosenbach, <i>Reflections of the Birth of Venus</i>, 1976/1978). Other artists have used media sculpture that would then be included in later performances after which a video would also be created (Carolee Schneemann, <i>Up to and Including Her Limits</i>, 1973-76). This manipulation of multiple forms of media and changeability of presentation challenges understandings of knowledge and culture that is indicative of contemporary art. This panel will examine cultural production that evades the stability of the traditional artwork as forms permeate and challenge the stability of meaning over time in efforts to develop a theory of understanding these multifarious transmutations of time-based media arts.</p>
Politics and Portraiture	<p data-bbox="466 1411 1848 1437">Session Co-Chairs: Miriam Kienle, University of Kentucky &amp; Terri Weissman, University of Illinois, Urbana-Champaign</p>

Name	Description
	<p>Portraits have always involved complex and binding relations between artists, subjects, and spectators. But as the frequency, scope, and technologies with which subjects are rendered has expanded, so too has the politics of making and looking at pictures of people. While contemporary society seems to demand that we continually make our identities visible, photographer and critic Teju Cole asks viewers to think about the value of images that are intentionally dark or inscrutable, and that reject the oppressor's insistence that everything be "illuminated, simplified and explained." Similarly, queer new media artist Zack Blas protests biometric facial recognition by creating amorphous "collective masks" generated from the aggregated facial data of volunteers. When worn, these masks disallow detection by facial recognition technologies. On the other hand, demanding to be seen can also function as an act of resistance. Self-portraits posted on-line that have been captioned with personal information and political pleas hand-written on cardboard—such as those that emerged during Occupy Wall Street—stand as powerful statements against the privatization of public life. This panel seeks papers that explore the complex politics of portraiture in the 20th and 21<sup>st</sup> centuries and the various tactics artists use to challenge normative representations.</p>
<p>Queer Expression and American Art before Stonewall: Exploring Methodologies for Recovering the Past</p>	<p>Session Chair: James Boyles, North Carolina State University</p> <p>In the early hours of June 28, 1969, riots erupted in and around the Stonewall Inn in New York, an event which is seen internationally as the advent of the Gay Rights Movement. One benefit that emerged in the subsequent decades was art with more overt expressions of queer sexual and gender identities. These ideas are now commonplace in the American art world, but we have a lot of work to do to recover queer visions from American history prior to Stonewall. This panel seeks papers that explore these earlier parts of LGBT history. Just as important is how we excavate these treasures which have been hidden due to prejudice, fear, and changing attitudes regarding gender/sexual identification. This panel invites proposals that examine both the many forms in which queer expression appears in pre-Stonewall America and the many approaches that must be taken to reveal these often hidden and/or censored works.</p>
<p>RE:Thinking Space in Modern Art</p>	<p>Session Chair: Jeremy Culler, University of South Carolina Aiken</p> <p>This session welcomes papers and presentations that explore and/or rethink the role of space in modern art. Possible topics may include (but are not limited to) the role of space in modern art practice; expressions of space; spatial networks of exchange; the role of space in facilitating participatory experience; site-specificity; sites of practice; and appropriated elements of space. Critical, theoretical, and historical perspectives are all welcome.</p>
<p>Something Old, Something New, Something Borrowed: Rethinking Reuse in Architecture</p>	<p>Session Co-Chairs: Victor Martinez, Arkansas State University &amp; Scott de Brestian, Central Michigan University</p> <p>Analyzing architectural structures that reuse earlier materials often presents a variety of challenges to scholars—technological, ideological, and functional, to name a few. As such, their study requires one to wed multiple methodologies or to analyze works from diverse perspectives. This session seeks papers exploring architecture that uses recycled materials—and/or addresses the spolia themselves—from the pre-modern world, <i>writ large</i>. Builders and their patrons selected construction material and repurposed it in a variety of ways. The use of <i>spolia</i> was often a performative act in which the materiality of reused artistic or architectural elements was given value through the process of reuse. While recycling materials for construction served practical needs, it could also increase the venerability of a site and ground the building within a local material landscape. We are especially interested in scholarship that focuses on interdisciplinary analysis, innovative methodologies (e.g., 3D modeling, visibility, network analysis), or new theoretical approaches (e.g., acculturation) as applied to these structures. Research and interpretations that can inform the viewer of artistic or architectural praxis and cultural behaviors are also welcome.</p>
<p>Southern Accents: Images and Influences of the American South</p>	<p>Session Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania</p>

Name	Description
Teaching Art History and Writing	<p>The American South offers a rich milieu that has inspired a diverse range of artists and movements. This session seeks to examine this vibrant region and its cultural impact. What aspects of the South have influenced artists and/or movements inside or outside of the region? What Southern themes and perspectives have been depicted in art? Papers exploring art galleries, museums, collectors, and collections of the South will also be considered.</p> <p>Session Chair: Lindsay Alberts, Boston University</p> <p>This panel aims to generate productive ideas and discussion around the teaching of art history and writing. Recognizing that many instructors, departments, and curricula expect art history students to develop skills of critical thinking, source analysis, grammar, syntax, and style alongside visual and contextual analysis of works of art, this panel seeks submissions ranging from "big picture" pedagogical approaches to individual assignments and outcomes, and everything in between. Proposals are invited for presentations ranging from 10 to 20 minutes, as panel format is flexible.</p> <p>Topics could include but are not limited to:</p> <ul style="list-style-type: none"> <li>Best practices for writing assignments in art history courses with specific student populations (i.e., non-native speakers, Gen. Ed. courses, large introductory lecture courses)</li> <li>Effective and/or alternative rubrics for grading, such as content v. grammar</li> <li>Creative alternatives to traditional art history term papers</li> <li>Writing in the museum/gallery/on-site visit</li> <li>Writing-intensive courses v. traditional art history courses</li> <li>Writing in the art history classroom (personal/meditative writing activities, responses to images/videos/films/etc., writing for visual analysis)</li> <li>Building writing skills in different art history populations (freshmen, majors, graduate students, etc.)</li> <li>Best practices for scaffolding assignments</li> <li>Harnessing student laptop/cell phone use for writing in the classroom</li> <li>Social media as art historical writing (Facebook, Twitter, blogs, etc.)</li> </ul>
Unrecognized and Underrepresented	<p>Session Co-Chairs: Andrew Hottle, Rowan University &amp; Kiki Gilderhus, University of Northern Colorado</p> <p>In December 2017, an article on Artnet asked, "Has the appetite for rediscovered artists from decades past finally hit its peak?" While the market's recent revival of previously unrecognized and underrepresented artists may be slowing, there is still a need for art-historical research on those whose contributions have yet to be acknowledged. This panel seeks to highlight research on artists</p>

Name	Description
	<p>whose careers and contributions remain to be understood, appreciated, or contextualized. Papers that address unrecognized or underrepresented artists are sought, especially those which address the contributions of women, people of color, and artists who worked outside urban centers.</p>
<p>The "Unschooling" Tradition: Folk, Self-Taught, and Outsider Art</p>	<p>Session Co-Chairs: Carol Crown, University of Memphis &amp; Lee Kogan, Independent Scholar</p> <p>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 Alabama will be given first consideration but others are welcome.</p>
<p>Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape</p>	<p>Session Chair: Amy Huang, Brown University</p> <p>From picturesque images of ruins in the European tradition to Chinese paintings of historic sites rooted in a literary convention of location-based reminiscence, artists have long evoked memories by portraying a specific place linked to them. This session invites papers that explore the relationship between memory and place through visual representations of ruins, historic sites, and "traces" in landscape—by means of paintings, drawings, prints, or reconstruction and re-imagination of said sites.</p>
	<p>Memories associated with landscape can include personal as well as collective ones. Moreover, they may involve recollections of pleasure or pain, and oftentimes a sense of loss heightened by the juxtaposition of the passing of time and changes at the physical site. The association between memory and place is more than often established in literature. This session aims to emphasize how the visual arts actively participated in recording, shaping, and generating memory rather than merely being visual representation of texts.</p>
<p>What is Balkan Art History?</p>	<p>Session Chair: Rachel Klipa, Independent Scholar</p> <p>In her 2007 essay, "Is Balkan Art History Global?" from the book <i>Global Art History</i>, visual cultural theorist and curator Suzana Milevska addresses the ways in which the discipline of art history approaches and interprets the visual culture of Greece, Romania, the countries of the ex-Yugoslavia, and Turkey in both the East and the West. On the one hand, Milevska argues that Western scholars need to do more than make comparisons between Eastern and Western artists to fairly put each into its proper context, while also being open to re-evaluating the historicity of art history in regard to the development of art in the Balkans without it being labeled as "backwards." On the other hand, Milevska points out that the study of art in the Balkans struggles due to the region not sharing art historical findings, and the lack of quality translated resources, whether they be in English or another language within the Balkans. This session, then, aims to encourage presentations from a wide range of arts professionals whose work and/or scholarship focuses on the Balkan region in order to introduce others to new information, cultural contexts, and approaches that can aid in expanding perspectives between the East and the West to lead to more thoughtful questioning than conclusive answers.</p>
<p>Women Painting Women, Part II</p>	<p>Session Chair: Martina Hesser, San Diego Mesa College</p> <p>This session is a continuation of a session first held at SECAC in 2015, which had led to a book project currently in flux. In it we want to explore the work of women painters in the modern period and their unique take on women as subject matter. We want to explore distinctly female viewpoints that have neither been seen in the work of male painters, nor sufficiently discussed in art historical literature in the United States or Europe. In particular, we would be interested in the work of regional European, Russian, or American artists. Names that come to mind could be Scandinavian artists like Hanna Hirsch-Pauli, Venny Soldan, or Anna Ancher, as well as Russian painters like Natalia Goncharova, or Zinaida Serebriakova. In Austria, artists like Lilly Steiner, Marie Louise von Motesiczky, or Greta Freist could be suggested. Many of these artists have often been regarded as "second rate,"</p>

Name	Description
	<p>compared with their more widely featured male contemporaries. This session wants to offer women artists a place in the first row and reevaluate the way audiences, critics, and art historians classify their work.</p>
<p><b>Graphic Design</b></p>	
<p>Art for Heart's Sake: Graphic Design as Advocacy</p>	<p>Session Chair: Erin Wright, University of Alabama at Birmingham</p> <p>Graphic design is used to advertise, promote, and inform. It is also an effective means of advocacy. From promotional materials for non-profits to protest posters, design has a long history of being employed for the public good as well as a way of shining a spotlight on contemporary social issues.</p> <p>This session will look at ways graphic design is used in social, political, and pro bono publico (for the public good) contexts.</p>
<p>Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design</p>	<p>Session Co-Chairs: MiHyun Kim, Texas State University &amp; David Gallop, Tennessee Tech University</p> <p>In the field of Graphic Design, technology plays an important role that in turn frames the educational model. Augmented Reality (AR) and Virtual Reality (VR) are current technologies that have a unique ability to expand pedagogical practices in Graphic Design education. AR/VR has extended its field to not only medical and military uses but also entertainment, game and educational purposes. Now other industries are interested in AR/VR's possibilities in knowledge sharing, educating, and managing the information.</p> <p>In the realm of education, AR/VR offers the Graphic Design educators a new technological tool with which to engage students in how to think, observe, and simply utilize it in their design process. Engaging students with AR/VR allows new ways of experiential learning and thinking that can generate a unique perspective to view and empathize with the users. Also, in a design classroom, AR/VR offers the ability to be a potent observational tool to incorporate into the design process while testing and iterating for user-centered design solutions.</p> <p>What place do AR/VR have within Graphic Design education? How will AR/VR shape the way the traditional graphic design has been?</p> <p>This panel invites an open discussion among educators, designers and artist to highlight benefits of utilizing these new technologies of AR/VR in their Graphic Design pedagogy.</p>
<p>Best-Kept Secrets Revealed: The Power of Design in the Typographic Landscape</p>	<p>Session Chair: Dana Ezzell Lovelace, Meredith College</p> <p>How do we navigate the dense typographic landscapes of each page, poster, menu, and package design that we encounter? This session seeks participants to share their best-kept design secrets—the tips, tricks, or techniques that you teach to encourage strong typographic design from your students. What is the hidden craft behind your design solutions? What techniques do you share to encourage strong typographic systems? What typographic challenges make you stronger? Consider your own design secrets and share the tools of the trade that assist you in creating powerful typographic solutions.</p>
<p>Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas</p>	<p>Session Chair: Aggie Toppins, The University of Tennessee at Chattanooga</p>

Name	Description
	<p>Graphic design is a field prone to historical reference. Blogs and printed annuals are filled with projects that mimic past forms and styles. Designers claim to do this out of a love for modernist form, a nostalgia for a time “when things were done better,” or a desire to reconnect with design as craft-based trade.</p> <p>Historical reference in terms of stylistic appropriation is well-documented and understood in our field. How do we develop new knowledge through engagement with the past? What are ways that designers engage history as the critical underpinning for contemporary studio work? How does history enrich a designer’s practice in terms of methodological or conceptual rigor? How do we help students connect design history to their studio work in ways that open possibilities for the future?</p> <p>This panel welcomes paper proposals about design practices in addition to pedagogical approaches that connect assignments to the broader discourse of the graphic design field.</p>
Community-Based Graphic Design	<p>Session Chair: Ric Wilson, University of Missouri</p> <p>Graphic Design faculty in academia often face an uphill climb in the quest for tenure and promotion. As part of a creative activity/research agenda, most design faculty practice what they teach like our colleagues in the studio areas. Design faculty members are expected to excel as teachers, provide meaningful service to their departments, universities, and the design profession at large, while maintaining a successful graphic design practice. Many design educators around the country have focused their practice (creative activity/research) on design projects for non-profit organizations and foundations. Many of these organizations run on a very small budget and don’t have funds for branding, marketing, or promotion. Academic design practices that focus on this underserved segment of society are often asked to take on projects on a pro bono basis. Pro bono or “for the public good” projects offer a designer an opportunity to approach organizations that can have an incredible impact on society, give voice to important issues, and develop invaluable relationships.</p> <p>This session seeks to present design projects created for non-profits and best practices for running a design practice within the academic setting. What are the pitfalls of taking on pro bono work? What are the pros and cons? What is the best approach to presenting this type of work in a portfolio?</p> <p>In addition, to supplement this panel the chairs will seek out a local non-profit in Birmingham to work with over the course of 2017 on a design project to be presented in this panel.</p>
Design Educators and the Tenure Packet	<p>Session Chair: Neil Ward, Drake University</p> <p>Going through the tenure and promotion process can be a daunting and overwhelming task for design and interactive educators. Each institution from R1 to teaching establishes requirements in three areas (scholarship, teaching, and service) to achieve and document in a tenure packet for submission to be considered for tenure and promotion (p+t). This can make for a transparent or opaque process due to the unique requirements of each institution along with varying degrees of mentorship within departments and schools.</p> <p>Teaching and service requirements are more easily documented, achieved, and universally understood. However in design (print, interactive, digital), scholarship is quite broad and may or may not have a documented history or legacy to draw from for</p>

Name	Description
	<p>understanding. Creating that understanding and being able to assign value is critical especially if the respective p+t committee is from another discipline.</p> <p>This roundtable seeks those who are preparing or have recently gone through the p+t process to share and discuss their knowledge of building their tenure packet. Including, but not limited to, how they crafted value around their scholarship, how they achieved and documented their institutions requirements, along with any resources/advice they found valuable.</p>
Designed Fiction and Designer as Author	<p>Session Chair: Douglas Barrett, University of Alabama at Birmingham</p> <p>Author and futurist Bruce Sterling contends that one outcome of “Design Fiction” is the ability to use design and artistic practices coupled with fictional scenarios to envision and explore possible futures. Work created in the mode of “Designer as Author” uses fictional frames, self-directed scenarios, and personal agency to explore the social implications of design and to richly inform the design discipline.</p> <p>This session calls graphic designers or other artistic disciplines, to share their research and work in creating re-imagined worlds. Projects might include the creation of fictional spaces, events, products, brands and/or scenarios. As designers and artists our best work is often done for ourselves. Self-directed work that we can become personally invested in give us the ability to explore new ideas, techniques and tools—along the way we expand and reimagine the scope of artistic disciplines.</p>
Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum	<p>Session Chair: Eve Faulkes, West Virginia University</p> <p>Designers have always been makers in traditional printed and now digital worlds. New and old technologies now entice us to move beyond file preparation for fabricators and into making prototypes or actual objects that communicate or facilitate. How have book arts skills, 3D printing, silkscreen, laser-cutting, CNC routing, vinyl cutting or other fabrication methods played a role in prototyping and user testing as innovative ways of conveying a message or engaging an audience?</p> <p>Because it is difficult for any individual message to compete with profuse web and print offerings in an age where people see only what they search for, tactile and physical objects can invite curiosity and participation. The functionality of products must be intriguing and an appropriate match to the demographic, but the craft and aesthetics need to be just as inviting. Like animation, innovative objects can portray a bit of magic. Where does the application of such skills work in to the curriculum? How can enough mastery be attained to allow for confidence and risk-taking with ideas.</p> <p>This panel invites presentations of successful integration of <i>making</i> into the curriculum where projects have become more meaningful, participatory or effective for an audience because of it.</p>
Keeping Up with Graphic Design Trends and Technology	<p>Session Chair: Diane Gibbs, University of South Alabama</p> <p>There is one given in Graphic Design, things change. There are some constants: grids, rules, etc., but technology is always improving on the latest version or Adobe is adding new tools or programs to meet the needs of the ever-changing landscape of design. As technology changes, trends in design ebb and flow.</p> <p>This panel will discuss how you keep up on trends in the industry and changes in graphic design technology. How do you tackle learning new skills/tools and then weave them in your curriculum? This panel will share interesting projects you have assigned</p>

Name	Description
Making More With Less	<p>highlighting new technologies or trends. As lifelong learners and passionate designers, we are well positioned to prepare our students to be successful upon graduation.</p> <p>Session Chair: Ting Wang-Hedges, University of Arkansas Fort Smith</p>
One for the “Ages”: Understanding and Influencing Millennials in the Classroom	<p>ALGA Designer 2025 suggests the appropriate learning outcomes for college and university programs; it challenges the past practices to be more prepared for the future for both professionals and students. With continuous budget cuts to art programs across the country, teaching art and design can be increasingly challenging with finite resources, especially in small colleges and programs that are located in rural areas. With limited budgets, manpower, and technology, what are possible solutions for small colleges and programs that offer Graphic Design to have greater compatibility with larger universities and give students a greater competitive edge when they begin their professional lives? What Graphic Design projects, curriculums, opportunities, and resources are better utilized for small programs? What are possibilities and opportunities that we could look into?</p> <p>Session Co-Chairs: Natalie Tyree, Western Kentucky University &amp; Rachel Bush, Austin Peay State University</p> <p>Since the rise of the Millennial generation, there has been a strong focus on understanding their global mindset, as it relates to both design and creativity, in the world in which they have been raised. Research has shown that employers are oftentimes unprepared to accommodate the Millennial mentality, often resulting in frustration or misunderstanding from both parties. What Millennials do naturally is the working definition of “global design thinking.” Unfortunately, as Millennials are currently changing this design outlook, they have earned a reputation of being rebellious, entitled, and lazy. When rising generations learn at a fast pace and employ different ways of processing information, how do we as educators prepare them to tackle concepts in complex arenas with a strong focus on meeting the social, technological, and economic trends of the future? The fast changing pace of design and technology that drives the future of design is also the same mindset that raised the students that we are now teaching. To educate the rising generations, we must re-educate ourselves, and that comes with the idea of redefining certain pre-conceived notions. Composed of three Millennials and a Gen Xer, this panel discussion explores the generational differences that make up common misconceptions of the Millennial mindset. The panel will focus on generational teaching differences and advising educators, young and old, on how to relate to Millennials, speaking on central values while also introducing new methodologies for design thinking and ideation processes.</p>
The Power of Typography: Amplified by Sound and Movement	<p>Session Chair: Matthew Finn, William Paterson University</p> <p>Today, more than ever, kinetic typography and sound play an important roll in visual communication. The roots of graphic design reside in the print world but technology and digital media continue to challenge designers in new ways. From elaborate movie intros to informational videos on social media and everything in between, typography has become synonymous with audio and visual communications. This session looks to explore the various ways in which educators are encouraging students to think kinetically, taking the typographic fundamentals of print design and moving them into the digital realm.</p>
Teaching Graphic Design History	<p>Session Chair: Dori Griffin, Ohio University</p> <p>This session invites case studies from the teaching practice of historians and/or designers who teach graphic design history. Graphic design history occupies a range of positions within the historical and/or design curriculum and institutional circumstances vary widely. Design history coursework may or may not be a requirement for art history BA and graphic design BFA students; courses might be taught by an art or design historian or a studio designer; student learning activities might be oriented toward making objects, producing scholarly writing, or both. Relevant questions for case studies to engage might include: What are the institutional and curricular contexts in which graphic design history is taught? What are the primary learning objectives and the learning activities that support them? What resources are successful in both engaging students and meeting faculty expectations</p>

Name	Description
<p>Transmedia: Innovative Approaches for Incorporating New Media in Graphic Design Projects</p>	<p>for scholarly rigor? How does teaching and learning design history differ from art history, if at all? How is design-historical scholarship situated in relationship to contemporary studio design practice? In a very practical sense, resources for developing coursework in graphic design history can be difficult to locate. This session seeks to contribute to a much-needed, emergent body of case study research in the pedagogy of graphic design history.</p> <p>Session Chair: Stephen Simmerman, University of Mount Olive</p> <p><i>It all starts with story.</i></p> <p>A story may start in one medium, and flow into another to ultimately create a rich tapestry of narrative...</p> <p>The term <b>media</b> has traditionally been used as a label for mainstream news outlets. More recently, its use has been reclaimed from such negative and political connotation, now commonly used to refer to the variety of multimodal (and increasingly digital) communication forms. Plural form of the singular medium, media are simply ways of communicating ideas: letters, novels, magazines, emails, paintings, videos, illustration, texting, and web sites can be considered media. It can come in classic or modern forms, formal and informal, all boiling down to the basic human need to communicate.</p> <p><b>Transmedia storytelling</b> is the practice of designing, sharing, and participating in a cohesive story experience across multiple traditional and digital delivery platforms—for entertainment, advertising and marketing, or social change. As Andrea Phillips stated in 2012, “Transmedia storytelling is the art of breaking up one story or experience over multiple media, so that each medium is making a special and unique contribution to the whole.”</p> <p>This panel seeks innovative pedagogical approaches to teaching experimental typography and design as part of a graphic design curriculum. Case Studies and projects might include designing transmedia components of a novel, song lyric, video game, or smart phone app.</p> <p>For some perspective, see this TED talk by Elaine Raybourn, Ph.D.</p> <p><a href="https://youtu.be/_j-2Ct9V9cQ">https://youtu.be/_j-2Ct9V9cQ</a></p>
<p>Type and Image</p>	<p>Session Chair: Joo Kim, University of Central Florida</p> <p>Visual impact can be increased by combining type and images. Typography is a crucial element of design in visual communications that contains functional and aesthetic viewpoints. The function of typography is to communicate with audiences and to deliver messages in effective ways both conceptually and emotionally.</p> <p>This session is open to all educators, designers, and artists interested in sharing and exchanging information on the relationship between type and image. Panelists are encouraged to share examples of successful and unsuccessful works from student class activities and projects, teaching pedagogies, artworks, or any other forms of intellectual activities in print or digital media.</p>
<p><b>Studio and Art History</b></p>	
<p>18th Century Art: Looking Ahead</p>	<p>Session Chair: Boris Zakic, Georgetown College</p>

Name	Description
	<p>This open session calls for papers on the eighteenth century art. From the Rococo-related exhibits such as Fragonard at the MET (2017), Bouchardon at the Getty (2017), and Casanova at the Fine Art Museum San Francisco, the Kimbell, and the MFA Boston (2017-2018) to the more subtle infusion of its elements on our culture, the session aims at reviving the issues that may prove instructive to our moment.</p>
<p>Action and Making: Exploring the Intersection of Performance Art and Craft</p>	<p>Session Co-Chairs: Tracy Stonestreet, Virginia Commonwealth University &amp; Suzanne Peck, Rhode Island School of Design</p> <p>The active process of making has recently been brought to the forefront of theoretical and practical discussions across craft and art. As a learned set of actions, creative making embodies knowledge, expression, history, community, and labor. Considering these actions as performance art has exciting implications for our understanding of both contemporary and traditional studio practices. Artists are also combining performance with traditional and experimental practices in a variety of ways, from live events to filmed or documented acts. Through this session, we hope to facilitate the development of a working lexicon surrounding performance and contemporary craft practices, exploring the definitions, associations, and parameters of terms such as Live Art, Performance, Performance Event, Demonstration, Performative Act, Action, Craft Intervention, and Documentation.</p> <p>This session seeks papers, presentations, and/or performance-as-example from artists and art historians across sub-disciplines that consider any of the following questions: How do artists incorporate concepts of performance into craft processes? What categories do these performances form and what are the definitions and parameters for these? How do craft practices and craft contribute, benefit, or suffer from the present landscape of performance and its surrounding discourse?</p>
<p>AMBUSHED! Pussy Grabs Back, Y'all: Exhibitionism in Art and Performance</p>	<p>Session Chair: Kathryn McFadden, Independent Scholar/Artist</p> <p>In the autumn of 2016 the world heard an appalling audio recording of a presidential candidate bluntly admit his macho approach to females: "Grab 'em by the pussy." The swift backlash to his disclosure prompted the hashtag #PussyGrabsBack, followed by ubiquitous pink hats and posters featuring snarling cats. It now seems timely to (re)consider "pussy" in art today—its trans-historical representation existing in Paleolithic carvings, sheela na gigs embellishing medieval buildings, and in Courbet's famous <i>Origin of the World</i>. In the twentieth century, second wave feminism collided with the patriarchal status quo when artists such as VALIE EXPORT, Annie Sprinkle, and Carolee Schneeman deployed their actual vaginas as refutation of the Freudian lack. Their pioneering performances inform contemporary artworks like Mickalene Thomas's rhinestone-studded self-portrait <i>Origin of the Universe</i> (2012) and Deborah DeRobertis' 2014 unauthorized performance at Musée d'Orsay.</p> <p>Unpacking this particular and extended program of feminist agency, my panel invites presentations and perhaps performances exploring ideas and formulating questions around the visual phenomena of female exhibitionism. Yet—is it exhibitionism? Or something else? What cultural discourses—artistic, historical, political, sexual or racial—arise from an aesthetic viewing and representation of vulva? Presenters will ideally offer examples that address compelling perspectives, ideas, and/or reevaluations.</p>
<p>Are You Vulcan' Kidding Me? Mythology Everywhere</p>	<p>Session Co-Chairs: Raymond Gaddy, Georgia Southern Armstrong Campus &amp; Ashley Waldvogel, SCAD</p> <p>Vulcan may have stood over Birmingham for decades but mythology is never more present in today's culture. Thor and Valkyries are on the big screen. American Gods are on TV and the Star Trek and Star Wars mythologies have grown well beyond their early beginnings, now encompassing movies, books, comic books, and even theme parks. This panel seeks to expose the use of mythology in art—traditional, new and personal.</p>
<p>Art and Aesthetics in an Era of Artificial Intelligence and</p>	<p>Session Co-Chairs: Scott Contreras-Koterbay, East Tennessee State University &amp; Jason Hoelscher, Georgia Southern University</p>

Name	Description
Digital Art: The Future Will Be the Now, or Will It?	This panel will explore the artistic possibilities and aesthetic implications of artificial intelligence (A.I.). Contrary to sci-fi tropes, current forms of A.I. are subtly and invisibly distributed. Naturally, artists have been drawn to A.I. as a tool of artistic production, a means of generating content, or a method of situating their art in relationship to cultural networks. What effect will essentially invisible and formless technologies have on art modes typically predicated on visuality and form? How will artists be influenced when ambient computation and everywhere cognification permeate public and private art spaces? If aesthetics arose in the mid-18th century to counteract the Enlightenment's focus on the quantifiable by favoring subjective experience, what is the role of aesthetic experience today in an era of high-granularity quantification and specificity? This session is an opportunity to explore what Thomas McMullan recently described as, "the work of art in the age of algorithmic reproduction," possibly investigating art's relationship to A.I. and expectations for the future, A.I. as an independent aesthetic agency, the notion of an artificial creativity quotient, and affective or intuitive aesthetic modes of A.I.
Art Criticism in a Fraught Culture	<p>Session Chair: Jordan Amirkhani, University of Tennessee Chattanooga</p> <p>In 2003 art historian and critic James Elkins asked, "What happened to art criticism?"—catalyzing a constellation of responses within and outside the field about the social and political commitments and implications of the discourse in the 21<sup>st</sup> century. As the current administration inflicts a widespread assault on journalism and culture, Elkins' question has morphed into "What will happen to art criticism?" as cultural reporting faces ever more difficult questions about its relevance, survival, and questionable institutional politics. This panel seeks paper proposals that engage with the historical significance and/or role of arts criticism in times of sociopolitical distress (past or present), as a way to acknowledge the urgency for art critics to ask uncomfortable questions of themselves and the field during this fraught era. How might critics and writers engage with radical and emerging methods and discourses (ex: Anthropocene theory) to elicit powerful critiques within art writing? What sorts of institutional analyses, structural changes, and/or ethical values are necessary for arts criticism to remain/become a space for articulating structural inequalities and speaking truth to power? Art writers and critics at any stage of their career are invited to apply, and an ideal panel will represent a variety of perspectives, backgrounds, and voices.</p>
Art History in the Field: Study Abroad and Best Practices	<p>Session Chair: Kerr Houston, Maryland Institute College of Art</p> <p>Study abroad programs offer a unique chance to observe and discuss art and architecture in person. But how to make the most of such a rare and unusual opportunity? This session is dedicated to a discussion of effective pedagogical strategies in the field. How much contextualization is useful, and what form(s) might it take? How to facilitate onsite discussions? What role might drawing or journal responses play in the process? And how to foster student-centered learning while in the field? Papers that address any of these questions, or that investigate parallel topics related to the study of art while abroad, are welcome.</p>
Artist-Run Spaces, Collectives, and Collaboration	<p>Session Co-Chairs: Jonathan Traviesa, Tulane University &amp; Cristina Molina, Southeastern Louisiana University</p> <p>Changes within institutional models have led artists to take on the additional role of curator, organizer, and gallery director. In many cities, the lack of accessible gallery representation has motivated artists to invent new ways of exhibiting their art work. As a result, the rise of pop-up galleries, artist run spaces, nomadic projects, collectives and co-ops have come in to prominence. This grassroots DIY attitude can be seen across the United States through various models. We invite papers by artists, curators, or community organizers who can speak to the cooperative nature of the artist-run project. We are particularly interested in artists who administer their own community spaces, and as a result have built up the momentum to collaborate artistically with other members of their project. Changes within institutional models have led artists to take on the additional role of curator, organizer, and gallery director. In many cities, the lack of accessible gallery representation has motivated artists to invent new ways of exhibiting their art work. As a result, the rise of pop-up galleries, artist run spaces, nomadic projects, collectives and co-ops have come in to prominence. This grassroots DIY attitude can be seen across the United States through various models. We invite</p>

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Being Analog in a Digital World	<p data-bbox="468 177 1940 266">papers by artists, curators, or community organizers who can speak to the cooperative nature of the artist-run project. We are particularly interested in artists who administer their own community spaces, and as a result have built up the momentum to collaborate artistically with other members of their project.</p> <p data-bbox="468 277 1115 305">Session Chair: Harry Boone, Georgia Gwinnett College</p> <p data-bbox="468 345 1999 464">Painting is best understood as an analog process because it is continuous in nature and like a clock with hands, one is able to see one work comparable to another in time. Humans are analog creatures—though we experience digital visual displays and listen to digitized musical recordings human sight and hearing are not digital. And yet, the digital revolution has profoundly shaped the way we think, learn, and create.</p> <p data-bbox="468 505 1919 594">The speed at which data is now organized has fueled expectations for instant imagery among other things. Further, resourcefulness, invention, and imagination have been altered by the utilization of proprietary internet sources and software applications that have given birth to a “select-from-a-menu” mentality.</p> <p data-bbox="468 634 1999 724">The expectations and limitations of the digital paradigm often seem at odds with the requirements of painting. For those who teach painting the challenge is in introducing an activity that requires patience. The present generation frequently expects quick results and tends to view the paintings they do for class as projects (like isolated digits) as opposed to being rungs of an ongoing ladder.</p> <p data-bbox="468 764 1988 818">This session is open to painters, teachers, and historians who wish to respond to the state of painting and teaching painting in the digital age.</p>
Biologic Ecologic	<p data-bbox="468 829 1100 857">Session Chair: Kelly Wacker, University of Montevallo</p> <p data-bbox="468 898 1999 1198">SECAC 2018 brings you to Alabama, one of the most biodiverse states in America. It also has some of the highest rates of extinction, a situation driven by human behavior—habitat loss from development and degradation of environment from pollution. Alabama ecologist and conservation biologist Scot Duncan has noted that ecosystems sustain our economy and culture and that “When we lose biodiversity, we lose opportunity.” Too often we humans conceive of ourselves as separate from the natural world and disregard the fact that we are, in fact, a part of the biological communities and ecosystems in the places where we live. This session seeks proposals from artists and art historians whose research and practice involves concepts related to biological communities (the associations of living organisms within a localized habitat) and ecologies (the interrelationships between organisms and their environments). How does the practice and/or study of art foster awareness of our biological communities and ecosystems? How can it positively impact our environments or help restore balance where there is imbalance? In a time of political predation, how can the practice and study of art protect, conserve, or remediate the environments in which we live?</p>
Bridging the Gap: Integrating Gallery Programming into Studio/Art History Curriculum and Vice Versa	<p data-bbox="468 1211 1184 1239">Session Chair: Michael Dickins, Austin Peay State University</p> <p data-bbox="468 1279 1961 1369">As a professor, are you wanting more out of your departmental art gallery? As a gallery director, do you want the gallery to be used for more than just extra credit assignments? This session will bring together both gallery directors and professors who are proactive and innovative in their approach to integrating gallery programming with studio/art history curriculum.</p>
Bring Out Your Dead: Failed Attempts & Spectacular Disasters	<p data-bbox="468 1382 1157 1409">Session Chair: Naomi J. Falk, University of South Carolina</p> <p data-bbox="468 1450 1999 1503">What happens to your failed attempts, bad projects, unresolved work, and spectacular disasters? Do they ever see the light of day again? What do we learn from our mistakes and how do we problem solve? Do you share faltering work with others? (If not, here’s</p>

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	your opportunity!) This session aims to present research, papers, and projects with good intentions and serious issues from both artists and art historians. Let's excavate the strengths in the weaknesses. Failed demos or false starts? What do we do with them? What, and when, do we share our blunders with others and with students? Where do they lead and what happens next?
Elusive Image	<p>Session Chair: Vesna Pavlović- Vanderbilt University Department of Art</p> <p>In 2014 exhibition and a book by International Center for Photography in New York, <i>What is A Photograph?</i>, photography curator Carol Squires writes: "The ultimate answer to the question "what is a photograph?" may seem like a foregone conclusion, but for the time being the question cannot be definitively answered. We are in a moment—which may stretch on for years—in which the photograph shifts effortlessly between platforms and media." The panel <i>Elusive Image</i> will address the current state of photographic image, in which it becomes difficult to categorize its origin or context. Technology democratizes participation, while images compete for authority. Quickly created, images easily find their way to the social sphere. Their intangible quality defies obsolescence. The panel, which seeks participation from photographers, new media artists, and historians of photography and digital media, will address the multiple lives of images, from their physicality to their intangible quality in today's contemporary visual sphere.</p>
Exhibitions as Sites of Activist Practice	<p>Session Chair: Claire Kovacs, Augustana College</p> <p>From the curatorial interventions of MoMA and the Davis Museum at Wellesley College in response to Trump's travel bans, to recent exhibitions examining the role of radical art practice, such as the Hammer's Radial Women: Latin American Art, 1960-1985, and the Brooklyn Museum's We Wanted a Revolution: Black Radical Women, 1965-1985, to The Daily Show's pop up exhibition "The Donald J. Trump Presidential Twitter Library," the concept of the exhibition (traditional and non-traditional) has been revitalized as a mode of activism. This panel seeks to consider examples of this mechanism of activism situating them within a broader historical context, evaluating their success from critical perspectives, or even providing a space to workshop an idea. We encourage papers that look to the past, present, or future of exhibitions as sites of activist practice.</p>
The Future of the University Art Gallery	<p>Session Chair: Meredith Lynn, Indiana State University</p> <p>As barriers between artist, curator, and educator continue to dissolve and approaches like social practice blur the line between public and exhibition space, university art galleries stand in a unique position to instruct students. The nimble, fast paced, and semi-independent nature of an academic art gallery can facilitate an introduction to new practices before they can be fully incorporated into curricula. Galleries also serve as the pivot point between the student and professional worlds, and as such can be instructive spaces for modeling a post-graduation future. How can university galleries fully capitalize on these opportunities? What techniques can we employ to make programming more responsive to student needs? How can we incorporate students into a curatorial vision that ensures impact? What is not being addressed in the classroom that can be taught in the gallery? The future of the academic art gallery is dynamic and exciting, a space for experimentation and the fostering of new ideas. Papers describing methods, programs, and models for student and community engagement would be appropriate for this panel, as would discussions of visions for the future of academic exhibition venues.</p>
...I Forgot to Laugh	<p>Session Chair: Carrie Fonder, University of West Florida</p> <p>Historically, art has employed humor at the most (in)opportune times. In the face of war, tumult, cultural change (or lack thereof), it has often reveled in the ridiculous. The function of humor in art has varied, however, and often transcended the need for</p>

Name	Description
	<p>entertainment. It has been used to reinforce structures of power in Fragonard's Rococo work, or alternately, to critique them as in the transgression of Paul McCarthy's oeuvre.</p> <p>Embracing humor to affect change can harness the subversive power of the silly. Henri Bergson noted in, "Laughter: An Essay on the Meaning of the Comic," there is an, "...absence of feeling which usually accompanies laughter." That absence may create a space for clarity—a space for humor to mine the personal or political and reveal deeper truths about either. Our contemporary times call for humor; may it be so funny that we don't forget to laugh.</p> <p>This panel invites artists, designers, and art historians, and will serve as a platform for an upcoming exhibition on the comedic in art.</p>
<p>Intersections: Drawing &amp; Social Practice</p>	<p>Session Chair: Ellen Mueller, UMass Dartmouth</p> <p>Socially engaged art practices are growing in popularity, encompassing more media, approaches, forms, and strategies. As Pablo Helguera articulates in <i>Education for Socially Engaged Art</i>, "[It] is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art.... Socially engaged art depends on actual—not imagined or hypothetical—social action." For this panel, we will be focusing on those social practices that intersect with drawing due to its familiarity, accessibility, and wide-ranging manifestations. From traditional murals and community portraits, to earthworks and conceptual acts of erasure, drawing has intersected with this field time and again. Submissions should address this junction between social practice and drawing via topics including, but not limited to, artist talks on social practice works, pedagogical approaches, art historical analysis, review of independent publications/artist books, and beyond.</p>
<p>Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement</p>	<p>Session Chair: Amy Schwartzott, North Carolina A &amp; T State University</p> <p>The song lyrics, "Keep on Walking, Keep on Talking," aptly underscore ideals that quickly evolved into an anthem—as a call to action during the American Civil Rights Movement. Appropriated here, this panel aims to keep on walking and keep on talking by foregrounding and investigating the distinct role that HBCUs (Historically Black Colleges and Universities) play in preserving African and African American cultural values, investigating historical moments, and nurturing the development of contemporary art making. Diverse case studies explore specific dynamics as we focus on exhibition initiatives, university programming, teaching strategies, creative expression, and related community liaisons within the framework of HBCUs. Such investigations will reveal innovative and dynamic methodologies in the dissemination of African art, African American art, and the Civil Rights Movement. Central to this panel's focus is our desire to contextualize a wide view of exhibition strategies, pedagogies, and art construction, illustrating how they benefit the university—its students, faculty, and staff—and the community in order to keep on walking and keep on talking.</p>
<p>Making "Art Appreciation" Matter—Big and Small</p>	<p>Session Co-Chairs: Jennifer Wester, Notre Dame of Maryland University &amp; Dawn Dickins, Austin Peay State University</p> <p>Many colleges and universities require their art history or studio faculty to offer an "Art Appreciation" course at the undergraduate level. For many, this requirement can feel like a burden—one that forces us to compromise the intellectual and/or artistic rigor we seek to achieve in our academic or studio classes, or to teach to a lecture hall of 100+ students with no background or interest in art. But it can also represent an opportunity to reach students who would not otherwise engage with our departments or our fields. This session seeks innovative ideas for making "Art Appreciation" matter, and for making personal connections with a mildly enthusiastic and often out-sized crowd. What exciting topics, assignments, activities, and teaching methods can make this course meaningful and rewarding for professor and student alike? How might we rethink old models of this standard, catch-all course to</p>

Name	Description
<p>Moving Images and Capturing Time: Video Art in the Curriculum</p>	<p>bring creativity and rigor to the gen-ed classroom? How should we adjust our pedagogical approaches for a large and diverse audience? How can we make a difference for these students and stay personally engaged and sane in the process?</p> <p>Session Chair: McLean Fahnestock, Austin Peay State University</p> <p>Capturing and editing video has come a long way since the Sony Portapak revolutionized how artists approach the moving image. Video has since become ubiquitous thanks to the rapid development and availability of technology and has emerged as a powerful political and social tool. In contemporary artistic practice, it occupies a space between painting, photography, cinema, performance, and sculpture. It documents, immerses, and subverts.</p> <p>This session will explore approaches to video art within the curriculum. Papers and presentations from artists and art historians who are investigating video art within their research, practice, and teaching are welcome. Discussions of how video art can be integrated into interdisciplinary experiences for students and presented to the community, on campus or at large, will be encouraged.</p>
<p>Multiple Temporalities, Layered Histories in Contemporary Art</p>	<p>Session Co-Chairs: Steven Pearson, McDaniel College &amp; Izabel Galliera, McDaniel College</p> <p>In a 2006 article, "Contemporary Art and Contemporaneity," art historian Terry Smith describes the term "contemporary" as one that "calibrates a number of distinct but related ways of being in or with time, even of being in and out of time at the same time." Such a critical approach to the contemporary and contemporaneity summons together aspects of the past and possibilities of the future into a boundless and history-pregnant present. In our digitally networked world, fraught with socio-economic inequalities, impending environmental crisis, and political polarization, how do artists experience and visually communicate the multidimensional complexity of the contemporary moment? This panel seeks contributions from both artists working in all artistic media and art historians whose practice engages with layered histories of various kinds to enact ways in which we experience asynchronous temporalities in the present.</p>
<p>Post Animal: Representation and Exploitation of the Non-Human Animal in the Network</p>	<p>Session Chair: Norberto Gomez, Independent Scholar and Artist</p> <p>With the recent decision by the Guggenheim to show and then ultimately remove a number of works due to criticism of their use of live animals, and other recent cases such as Joseph Grazi's use of live mice trapped within the checkered floor of a New York gallery, it appears that identity politics are expanding to the non-human animal. "Do animals have an identity?" remains in question for some, but the question of exploitation of the other extends to the non-human in less philosophically problematic ways. Both the Guggenheim and Grazi argue on the side of freedom of expression, instead choosing to criticize the vitriolic nature of a minority of critics. For them, animals are useful metaphors for the human condition, "an anthropocentric view where the artist is beyond value judgment," at least when the subject is animal, or, unable to speak. Juxtaposed against the controversy over Dana Shutz's "Open Casket" painting of the tortured and lynched Emmett Till, exhibited during the Whitney Biennial, we may see a pattern of artists as exploiters. This panel contends with the troubling ethical space between art and exploitation with particular focus on the non-human animal, but within the broader contemporary discourse of intersectionalism.</p>
<p>Rendering Italy</p>	<p>Session Chair: Debra Murphy, University of North Florida</p> <p>For centuries, the landscape, history, and culture of Italy have inspired artists and architects. Papers, works of art, and graphic design are invited to explore the rendering of Italy in artistic responses across disciplines.</p>
<p>Retooling Art Criticism</p>	<p>Session Chair: Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts</p>

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	<p>What constitutes a work of art? While "media" is a familiar term to many artists and critics, "tool" is a comparatively recent word arising only in the last few centuries. Before this, words like "utensil," "implement," and "apparatus" described the objects used to gather and shape materials. The rise of this new term corresponds to a major cultural shift in Western understandings of creative and decorative objects. As craftspeople transformed into fine artists, discussions of materiality focussed more on media as the vehicles for artistic expression and genius while the objects that shape said media were largely ignored. A tacit epistemic assumption placed the finished work of art hierarchically above the tools used to create it, but why? A sea of potential questions explodes before us with this seemingly simple question. What can be learned by restructuring art criticism to focus first and foremost on an artist's tools instead of the materials they manipulate? What differentiates the two beyond a simple functional discrepancy? Where do hybrid forms like performance and conceptual art fit into such a discussion? How does our reading of art history evolve within this new framework? What correlations can be drawn between this dichotomy and other social dynamics involving artists and their works? This session welcomes submissions from all disciplines that engage novel methodologies of art criticism, theory, and history within an object-oriented framework dealing with the tools of both artistic and craft creation.</p>
<p>Right-Wing Attacks on Higher Education and How to Fight Back</p>	<p>Session Chair: Mark Watson, Clayton State University</p> <p>You know the depressing stories: faculty receiving unannounced pay cuts, faculty laid-off with program closures, violations of due process and the abolition of tenure, graduate students and contingent faculty employed as cheap, expendable labor, low starting salaries and salary compression for arts and humanities faculty, the decline in majors, "performance-based" funding, the ambiguous place of art in the "STEAM" framework, the faculty unorganized and poorly represented in university governance. These unfolding events are the results of a right-wing "unmaking" of the mid-twentieth-century university, as argued by historian Christopher Newfield, Marc Bousquet, and many others. Essential to this destruction of the university is the ideology of demonizing "liberal" professors and immoral artists as political opponents and social pollutants. How is this "unmaking" currently affecting higher education in your context (or more systematically)? How is it affecting art and creative production? Will higher education in the arts and humanities survive—and if so, in what form and in what institutional contexts? How are you—and we—fighting back?</p>
<p>Selfies and Identity: Self-Portraiture in Photography and Beyond</p>	<p>Session Co-Chairs: Louly Peacock, University of North Carolina at Asheville &amp; Claire Raymond, University of Virginia</p> <p>The self-portrait taken by cell phones and circulated on social media typifies our era. It is a gesture that both reflects the utopic idea of the internet as a democratic realm of self-expression and also intimates darker currents of what psychoanalyst Jacques Lacan called "aphanisis", the fading of the divided self. This panel seeks papers that address the topic of self-portraiture in the photographic tradition, papers that discuss self-portraiture as an ontological and artistic category, and artists who work in the genre, whether photographic or mixed media. What nexuses of social and art worlds occur in the circulation of the "selfie" self-portrait photograph on social media? How do deeper Western and non-Western cultural roots of the self-portrait manifest in the selfie? How does the selfie alter these traditions? How do gender, race, and ethnicity factor into expressions and explorations of identity through image? For many, selfies are not necessarily a symbol of wrongness, but rather represent a person's best "self." Papers discussing works by photographers, works and commentary by artists, as well as papers discussing social media trends are welcome for this panel.</p>
<p>Transgressive Practices: Confronting Art, Scholarship, and Education</p>	<p>Session Co-Chairs: Jason Swift, Plymouth State University &amp; Clayton Funk, The Ohio State</p> <p>Artists and scholars have long been fabled to work solitarily, toiling away on pursuits assumed to result in great works. This is a romanticized notion that promotes the revered creative and scholarly voice as the penultimate achievement to collect, study, and teach resulting in institutionalized identities and definitions. But, how can this romanticized notion be subverted? How can creative and scholarly pursuits become subversive, dismissing, confronting, and redefining what it means to be an artist, scholar, and teacher? How can the ivory halls of art, scholarship, and education be dismantled and new identities, definitions, and ways of</p>

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Undergraduate Art History Research Papers	<p>working created? This session seeks to investigate and explore subversive and transgressive practices that challenge the institutions of art, scholarship, and education. Identities, actions, and practices that confront, dismantle, and redefine what it means to be an artist, scholar, and teacher will be presented and discussed.</p> <p>Session Co-Chairs: Beth Mulvaney, Meredith College &amp; Amy Frederick, Centre College</p>
Us vs Them: How Can Grading Become Less Confrontational and More Empowering?	<p>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 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 faculty support letter, and curriculum vitae to mulvaneyb@meredith.edu and amy.frederick@centre.edu. Beth A. Mulvaney, Professor of Art History, Meredith College, 3800 Hillsborough St., Raleigh, NC 27607 and Amy R. Frederick, Assistant Professor of Art History and Humanities, Centre College, 600 W. Walnut St., Danville, KY, 40422</p> <p>Session Chair: Raymond Yeager, University of Charleston</p> <p>Grading and evaluation is a necessary practice in education. Institutions are required to gather and collect information on students' performance and offer judgment. The students work for a term in a course and the professor will then evaluate their performance and assign a letter grade at the end of the term. This is common practice but is it the most effective method of evaluation in the visual arts? Traditional grading practices are used to assess students' performance but do they adequately demonstrate growth and improvement of students? Can one truly distill a student's entire semester into a simple letter grade? Is there a way to measure students' development and progress without using numbers or letter grades? This panel seeks papers which will examine and discuss the role of traditional grading and alternative methodologies and approaches to grading that can be used to improve evaluation and student performance.</p>
Zine Culture: Making, Activating, Archiving	<p>Session Co-Chairs: Marissa Vigneault, Utah State University &amp; Sage Perrott, Utah State University</p> <p>The history of zines (fanzines) as alternative self-publications may be traced to the 1930s, as alt-culture fans sought out a means of connection in a pre-digital world. Zines continue to function as unorthodox modes of communication, both offline and online, with subjects ranging from social activism to queer identity to living off the grid. Yet what unifies each of these independent publications is their radical insistence on freedom of voice. At a time when our online experiences are navigated for us via tracking tools, the personal specificity of zines offers a point of positive connection with something both tangible and relatable. We "know" the person(s) who made the zine; we seek out their impassioned voice from an overcrowded sea of noise. Making, acquiring, consuming, and sharing zines are all political acts with an aim towards creating community. To this end we invite papers, projects, short demos, and hands-on activities that reflect the dynamic and collaborative nature of zines. We ask: How do zines continue the political legacy of previous decades? How may zines be used to socially activate communities? How can we use zines pedagogically in the classroom? And how do we archive their existence without diluting their political potency?</p>
Wi-Fi and Cinder Blocks: The Influence of Facilities on an Art Program	<p>Session Chair: Kevin Cates, UA Little Rock</p> <p>An increasing number of art courses and disciplines have a digital focus. If learning, creation, and production are not associated with a sense of place, how do facilities come into play?</p> <p>The spring of 2018 brings the opening of the new Windgate Center of Art and Design at the UA Little Rock campus. The \$22 million dollar facility seeks to completely rework the Graphic Design Department into a more robust program with a focus on</p>

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	<p>interdisciplinary work and collaboration (can you say Bauhaus?). It also brings the opportunity to introduce new programs and redefine the reputation of the art discipline within a college that loves its sciences. The university is seeing this as an “if you build it, they will come” guarantee to boost recruitment and retention.</p> <p>The panel invites conversations about the relevance of an actual building within a department of art and its relevant disciplines.</p>
<b>Studio Art</b>	
<p>The Art of Making by Recipients of the SECAC Artist’s Fellowship and SECAC Award for Outstanding Artistic Achievement (2013-2017)</p>	<p>Session Chair: Sandra Reed, Marshall University</p> <p>This session will be comprised of presentations by SECAC members who received either the SECAC Artist Fellowship or SECAC Award for Outstanding Artistic Achievement between 2013 to the present. The presentations are to focus on key ideas and factors that informed or gave momentum to each recipient’s work both before receiving SECAC recognition and subsequent to it. The session provides an additional way for these artists of recognized merit to be engaged in SECAC, to model excellence, and to encourage other members to apply for SECAC recognition in the future. To find out more about these and other SECAC Awards, go to <a href="http://www.secacart.org/awards">www.secacart.org/awards</a>.</p>
<p>Beyond the Box: Artistic Engagement in Community Life</p>	<p>Session Co-Chairs: Claire Lewis Evans, Independent &amp; Charlotte Wegrzynowski, The University of Alabama</p> <p>This panel will explore the ways that community-embedded artists and art organizations are reaching out to find new audiences and creative partners—and generally making art—beyond traditional art establishments with their gatekeepers and entrenched interests. How are people sustaining these efforts, and what stories, relationships, and art do they yield?</p> <p>How do artist-led projects affect local participants and communities? Do they sow the seeds of economic renewal and eventual gentrification? Can they help build coalitions and bridge societal divides? Is it important or even necessary that they do so? How do diverse project partners assess success or failure?</p> <p>Most importantly, how are artists and grassroots organizations executing such projects from the bottom up? Many areas lack the critical infrastructure and support systems that facilitate such efforts in larger urban centers with established art communities. How can artists use our talents and abilities to create a more live-able world?</p>
<p>Creating an Artist Residency Program from Scratch</p>	<p>Session Chair: Nicole Foran, Middle Tennessee State University</p> <p>This session will explore the early processes of envisioning and developing a fledgling artist residency program. It will discuss how such programs benefit institutions and impact the broader community. Potential funding avenues and the issues inherent with trying to find sustained sources of funding without a donor will be addressed. The means to justify the expense of the program to administrators will be a topic examined as part of the session through connections with recruitment, outreach, and building permanent art collections.</p>
<p>Drawing the Line: Teaching Drawing in a Digital Generation</p>	<p>Session Chair: Patrick FitzGerald, NCSU</p> <p>Learning to drawing is an essential and fundamental skill for most studio art (and many design) students. The ideas and techniques of how to teach drawing have been passed down through the studio practice with traditional (pre-digital) mediums. Today, a range of digital tools (both hardware and software) can simulate and potentially augment the drawing process. But at what cost? Are there limitations on how and when to use technology in the drawing studio? To embrace the tsunami of new applications and hardware—from wacom tablets with the latest version of Photoshop to Virtual Reality systems that allow the user</p>

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	<p>to draw in virtual 3D space—is both exhilarating and overwhelming. To exclude digital tools from the process is also a risk, as many students will be required to have experience with these tools to be candidates for many visually related careers.</p> <p>Share your insight and classroom experiences with this teaching dilemma of "old school" and new potentials, time honored tools and new digital workflows, and the artist as keeper of tradition and the explorer of the "new".</p>
<p>Exploring Together: The Artists of Collaborative Books</p>	<p>Session Chair: Rachel Singel, University of Louisville</p> <p>When I was an undergraduate at the University of Virginia, I started taking printmaking classes because I loved to draw, though it was the collaborative book project each semester that made me want to pursue printmaking as a career. Collaborative books have the potential to further an artist's personal practice, as well as to build community in the printshop and in the larger art field.</p> <p>This panel seeks to consider the types of collaborative books that groups of artists can create and the circumstances surrounding them. What is the impetus for their creation? What roles do artists assume? What is the responsibility of the artist to the group to follow the parameters of the print's theme, size, and type of paper, etc.?</p> <p>The panel will consist of five participants. As moderator I will introduce the panel's topic and the participants. The artists will present their life and work as it relates to the individual versus collaborator.</p>
<p>How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings</p>	<p>Session Chair: Jamie Runnells, Jacksonville State University</p> <p>Arts education in K-12 programs across the U.S. has plummeted since the early 1980s. Unsurprisingly, this loss of arts exposure is spread disproportionately by socio-economic status and race. Most public schools have long been operating on shoestring budgets and struggle to fund even the most basic operational needs, let alone fund arts programs. In recent years, enhancing state and federal education funding has not been at the forefront of our nation's political priorities, and this trend presently shows no signs of reversing.</p> <p>As college and university art faculty, we understand the challenges of creating professional artists in a four-year liberal arts setting with students who have had absolutely no formal training or exposure to visual arts prior to university enrollment. From a broader and perhaps more troubling perspective, the National Endowment for the Art's 2008 Survey of Public Participation in the Arts found that for adults, "Arts education was the strongest predictor of almost all types of arts participation," in both attendance and creation of creative works.</p> <p>This session offers the opportunity to explore models, case studies, theories, arguments, and dreams for Higher Ed partnerships with and outreach in K-12 programs.</p>
<p>In the Dark: Analog Photography in a Digital World</p>	<p>Session Chair: Darrell Kincer, Georgetown College</p> <p>This session will explore the survival and, perhaps, revival of traditional, analog, photographic methods in the studio classroom setting. As digital photography has overtaken the medium, some professors still find great enthusiasm and excitement from students who discover film, enlargers, pinhole or 4x5 view cameras, mixing chemistry, and even hand-coating paper. Some practitioners may even find a sweet spot where digital and analog worlds collide, providing whole new opportunities for creative expression.</p>

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	<p>Presenters for this session are encouraged to discuss methods of teaching, unique projects, new discoveries, and/or present refreshing and innovative work produced by students who have been “re-introduced” to the darkroom or other alternative photographic processes. It is understood that some digital techniques may accompany or influence these analog methods (such as the digital negative), but the heart of this discussion should underscore the reward of traditional processes, the mysteries of the latent image, and the unique vision produced in today’s students.</p>
<p>ITI: ThinkY’all</p>	<p>Session Chair: Lily Kuonen, Jacksonville University</p> <p>This panel is organized by Integrative Teaching International (ITI) to gather participants in a platform for collaborative research, brainstorming, discussions, and applied practices. ITI identifies innovative approaches to higher education in the arts and creative practices. We produce content that embraces experimental and progressive pedagogy, that is responsive to current student needs, and accountable to cultural shifts. This panel is modeled after the breakout sessions of ITI’s <a href="#">ThinkCatalyst</a> and <a href="#">ThinkTank</a> events. Each <i>panelist</i> will give a brief introduction (approx. 5 minutes) on a topic or concept applicable to current trends in foundations art and design pedagogy. Then, they will facilitate a collaborative discussion to generate extemporaneous content with the session attendees. The session chair will organize the documentation of these discussions. The end goal: to produce new content (both theoretical and applied) during the session, through the collaboration of the <i>panelist/facilitator</i> along with the participation of the session attendees and fellow panelists.</p> <p>Interested panelists should send a brief description of a topic or concept they intend to mediate for this session. Please also indicate your experience or interest in this topic.</p> <p>For more information on ITI, please visit our website: <a href="http://www.integrativeteaching.org">www.integrativeteaching.org</a> and follow us on Facebook or Instagram @itithinktank.</p>
<p>Landscape in Pieces</p>	<p>Session Chair: Andrew O’Brien, University of Tennessee at Chattanooga</p> <p>This panel aims to facilitate a conversation between artists working in lens-based media who privilege an exploration of landscape that is based on the partial, fragmentary, oblique, or problematic depiction of the natural world. The landscape in pieces is both a meditation on the subject in crisis as well as a discussion of the possibilities of a plurality of landscapes rather than a single dominant form or understanding. Photography and related lens-based media are a direct product of the era in which landscape came to define American identity and it cannot escape associations with linear perspective, the militarization of physical space, and colonialism. Perhaps because of its close association with this history, photography and video are able to complicate our relationship to landscape through critical investigations of ecology, race, gender, phenomenology, Marxism, and post-colonial theory. Furthermore, recent sculptural and installation-based uses of photography and video have shown that investigating the materiality of lens-based media can add to the understanding of landscape in our time. All artists whose practice relates to the ideas above, and who also work in lens-based media are invited to apply to present their work on the panel.</p>
<p>Teaching the Art History of the United States</p>	<p>Session Chair: Julia Sienkewicz, Roanoke College</p> <p>This session will offer an opportunity for those who teach survey courses of American Art History (and its intertwined fields such as African-American Art and Native American Art) to assess the current practices, challenges, and future of how we teach our introductory survey courses. Teaching the art history of the United States is vexed not just by complexities about chronology, geography, and medium, but also due to questions of race, ethnicity, colonialism, and imperialism. In the past decade, textbooks have emerged to assist scholars in shaping classes around more diverse works of art, nuanced narratives, and multicultural perspectives. This session invites scholars to reflect on how these textbooks have shaped their pedagogy, but also to speak about</p>

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	<p>their own classroom experiences beyond the confines of these textbooks. In the wake of the watershed national controversy that has arisen since August 2017 surrounding Confederate statues, this session especially invites contributions considering how scholars have adapted their courses to engage with public history and public policy. Most broadly, this session invites scholars to contribute their reflections on the theoretical, pedagogical, and conceptual challenges that face those who teach the history of the art of the United States, whether by addressing individual lesson plans, the structure of the syllabus, or any other aspect regarding teaching and learning in these classes.</p>
<p>Making Space: Contemporary Painting in the Round (Or Close to It...)</p>	<p>Session Chair: Aaron Collier, Tulane University</p> <p>Rather than behaving as an illusory surface that becomes a window unto another world, what happens when a painting climbs out into the space of the viewer to be looked “at” rather than “through”? This panel welcomes proposals that aim to address the painted or painterly thing in contemporary art or studio practice, specifically those that posit themselves between painting, picture, and object. Transgressing the flatness and purity of the picture plane, painting can bear a body that is more than the viscosity of the medium. What possibilities arise for the site, viewer, and artist in light of this advance from the wall, especially in an age that harkens to the mediation of a backlit screen?</p>
<p>Natural Response: Metaphor, Narrative, and Interpretation</p>	<p>Session Chair: Wanda Sullivan, Spring Hill College</p> <p>The natural world has informed, challenged, and inspired artists for centuries. How do 21<sup>st</sup>-century artists employ flora, fauna, the landscape, and environmental themes? Current interpretations include, but are not limited to, representational works, symbolic narratives, and visual metaphors for climate change. This session invites artists who examine, document, and contemplate the natural world, both traditionally and with new experimental media. In the words of John Keats, "The poetry of the earth is never dead."</p>
<p>A Parallel Practice/The Artist as Curator</p>	<p>Session Chair: Reni Gower, Virginia Commonwealth University</p> <p>In a "DIY" world focused on making opportunities happen firsthand, artists often pursue a parallel curatorial practice. This session will feature successful curatorial projects envisioned and implemented by artists. It will also offer experience-tested guidance to the future artist/curator focused on getting their research and/or the work of others spotlighted in a new way. Interested in projects organized by invitation or from scratch. Outcomes can include alternative pop-ups, traveling exhibitions, or single gallery showings.</p>
<p>Playing with Fire: The Role of Fire Arts in Higher Education</p>	<p>Session Co-Chairs: Jenny Hager, University of North Florida &amp; Lance Vickery, University of North Florida</p> <p>The Vulcan statue is a cast iron representation of the Roman god of fire, iron, and blacksmiths that is the symbol of Birmingham. Glass arts, metal casting, ceramic processes, performance, and other forms of fire arts play a significant role in the studio practice of visual artists. This panel will highlight the interplay of fire arts in academics, weaving a story of tradition, contemporary practice, and drawing moths to a flame. The aesthetics and practical concerns of playing with fire will also be explored.</p>
<p>Portamento: Music, Visual Arts, and the Liminal Space Between</p>	<p>Session Co-Chairs: John Powers, University of Tennessee—Knoxville &amp; John Kelley, University of Tennessee—Knoxville</p> <p>Music and the visual arts have often had companion movements—Impressionism or Minimalism for example—that develop around the same time to manifest the same concerns. They adopt a common terminology: studio, artist, etc. In fact, these twin cultural forms are too commonly assumed to be separate entities, when they often express the same cultural interests, anxieties, and obsessions. Between the two fields is an ever-expanding liminal space dividing and/or uniting the two. This panel allows for the examination of specific connections made between art and music in the lives and careers of individual artists, scholars, and researchers. Just as Thomas Hart Benton was heavily influenced by American folk music and musicians, so too are contemporary</p>

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	<p>artists spending time in tour buses with bands, writing music, DJing and amassing epic record collections. How does a background as a touring musician affect sculpture? How does DJing inform a painter's practice? What impact does programming beats have upon making a drawing?</p> <p>This panel will allow artists, scholars, and researchers to remark on their work and study in the visual arts while examining the impact that music—as a practice, experience, or obsession—has had upon their creative and scholarly output.</p>
<p>Presentation as Performance as Presentation</p>	<p>Session Co-Chairs: Rocky Horton, Lipscomb University &amp; Thomas Sturgill, Middle Tennessee State University</p> <p>Each presentation, regardless of agenda, carries aspects of performance. Every performance is inherently a presentation of some sort. From the performance lectures of Joseph Beuys, to the “Mirror critique” of Gabriel Orozco, a variety of artists and educators have pushed the boundaries of what constitutes a performance versus a presentation, a lecture versus a work of art. This session seeks proposals that will engage the thin membrane between academic presentation and performance. These may take place in an orthodox or un-unorthodox manner. We seek “presenters” who will seek new ways to engage the community outside the traditional academic presentation model.</p>
<p>Reflecting the Contemporary Art World through Undergraduate Curriculum Reform</p>	<p>Session Chair: Shannon Lindsey, University of Central Florida</p> <p>As many institutions face changing administration and organization, how can the art BA and BFA degree programs be re-vamped and streamlined to reflect benchmark institutions while maintaining strong connections to the dynamic contemporary art world? How can new and revitalized curricula be implemented and embraced by our institutions, administration, faculty, and students? What curriculum changes have generated interdisciplinary study, engaged research, and effective modes of language? This panel will explore approaches and strategies to redefine and reform these degree programs including course selection, course content and pedagogy, and overall curriculum changes.</p>
<p>Representation amidst Abstraction: A Look at Contemporary Painting that Utilizes Both Representational and Non-Representational Aspects</p>	<p>Session Chair: Bryce Speed, University of Alabama</p> <p>Contemporary painting is influenced by an ever-expanding variety of both abstract and factual subjects from technology, science, and the political, to personal identity histories and narratives. Likewise, the form of painting has continued expanding to include installation, sculpture, multi-media, and digital processes. Despite the definition shifts and evolving spaces that painting has occupied over the last twenty years, some artists have continued to work with aspects of both representational and abstraction concurrently. This slippery slope unlocked some exciting potential for painting in the 1980s and 1990s (and before), but how is this dialog continuing to unfold, or conversely, how is it being rewritten? In this arena it seems that artists are using the representational image in new and exciting ways that push beyond even complex metaphors to generate new ways of communicating meaning from the image amidst the abstraction. It seems that artists are using the representational image in new and exciting methods. This panel aims to look at some of those new meanings, languages, and processes as they relate to painting in its current state.</p>
<p>Teaching Studio Fundamentals through a Contemporary Lens</p>	<p>Session Chair: Christina Vogel, University of Tennessee at Chattanooga</p> <p>Too often introductory art courses promote formalist fundamentals without moving beyond the visual, while upper level curriculums emphasize content over form. This session will explore fresh perspectives on this stale dichotomy and seeks educators who teach fundamentals through the lens of contemporary practice. How can we prepare our students for the field without leaving behind foundational skills? How do we encourage students to develop a meaningful studio practice using formal decision making to develop and strengthen their ideas? Educators are invited to share strategies to draw connections between form and content</p>

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	<p>through their teaching. Papers might include topics such as perceptual approaches that go beyond classical representation, projects that engender technical facility and encourage critical thinking and depth, ideation strategies, and prompts or projects that use technique or skill building as a vehicle for conceptual development.</p>
The UN-DISCIPLINED	<p>Session Chair: Gary Chapman, The University of Alabama at Birmingham</p> <p>While it is true that some artists today still define themselves by a select medium, such as painters, printmakers, photographers and sculptors, on the other hand many find themselves limited by such labels and creative constraints. Perhaps this is a direct result of today's artists having graduated from programs with an interdisciplinary and/or cross-disciplinary curricula or in other cases artists who have simply gravitated toward expanding their personal processes in order to develop a more authentic and fresh voice.</p> <p>This panel is not about the artist who creates different bodies of work per a specific medium, but rather, specifically artists who make work that itself is created through multiple media and processes—photographers who might the paint and draw on their images, painters who incorporate found and sculpted objects into their paintings, sculptors who paint their surfaces for more than just color choice but to further the illusion, ceramicists who later employ printing techniques on their vessels. This panel is to include a range of artists who may originate from one specific medium but now regularly embellish their personal processes to include one or more other traditional or non-traditional process or medium.</p>
Who Reviews Whom: Contemporary Perspectives on Peer Review, Promotion, and Tenure	<p>Session Co-Chairs: Belinda Haikes, The College of New Jersey &amp; Chris Luhar-Trice, University of North Florida</p> <p>Each line of a CV represents a familiar cycle: the continual search for juried exhibitions results in entry fees paid and works uploaded for consideration. Once accepted, the work is prepped and sent, often at personal expense—with prepaid arrangements for its return. The work leaves the studio to reappear (hopefully in the same condition) weeks or months later. In theory, this process demonstrates the value of our creative work, while supporting our applications for tenure and promotion. All the while, studio arts faculty struggle to position the process and product of their creative efforts within the accepted definition of academic research. To further complicate matters, outlets for creative work via the internet have increased exponentially in recent years. One might question if the established definition of peer review remains relevant today. Are university galleries more desirable venues than commercial exhibition spaces? Are shows in physical galleries of more value than juried online exhibitions? Furthermore, by what criteria do we define a “peer” in the context of studio research? Are a terminal degree in the discipline or an academic position at a comparable institution the only credentials that qualify one to judge the academic merit of others' work? This session welcomes varied responses to these and other contemporary issues concerning peer review, tenure, and promotion.</p>