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Please note that some sessions designed for the 2021 conference are filled, and closed to new paper proposals; they are not listed here. Also, some listed sessions are preceded by specific symbols: *denotes a new 2022 session, and #denotes a session with a limited number of openings.

There will be no duplicates this year. Only presenters who have not already had a paper accepted may submit to a Call for Papers, and only one proposal may be submitted to this call. As always, each conference participant may chair or co-chair just one session and may present or co-present just one paper.

All proposals and supporting documentation must be submitted through the secure submission platform at <https://secac.secure-platform.com/a/solicitations/16/home>. Proposals sent to session chairs directly will not be considered for inclusion in the conference program.

All proposals to the final Call must be submitted by 11:59 pm EDT on Thursday, May 19, 2022.

Sessions will be scheduled between 8:00 am and 5:00 pm on Thursday 10/27, Friday 10/28, and Saturday 10/29. If selected to participate in the annual conference, current SECAC membership and conference registration are required for all presenters.

Questions may be directed to 2022 Conference Director Kerr Houston (secac2022@mica.edu). For logistical assistance, contact SECAC Administrator Christine Tate (admin@secac.org).

AFFILIATE SOCIETY SESSIONS

***Animation: Then and Now**

CASP Affiliate Session

Chairs: Heather Holian, University of North Carolina, Greensboro, Marc Russo, North Carolina State University, & Dan Hale, University of North Carolina, Greensboro

There is a wide variety of ways in which we as scholars engage with animation. We are practitioners, teachers, researchers, historians, and theorists. The work that we do and the medium that we study and practice has changed in both small and large ways in the last several years, in the last decade, and certainly since the turn of the century and beyond. This open session invites a wide range of papers on topics dealing with animation history, practice, and pedagogy that broadly consider the theme of this panel. Submissions that investigate how animation has changed, emphasize a growing global and social engagement, see animation as more than just an art form for children, and examine new areas of animation research are especially encouraged. Presenters need not be members of the Collective of Animation Scholars and Practitioners (CASP) to participate.

***Defining the Undefined: Art, Education, Technology, and the Mapping of Ourselves**

MACAA Affiliate Session

Chair: Barbara Giorgio-Booher

As artists we draw maps, imperfect translations of the world we interact with that function as a tool for others to better understand where they situate themselves within this world. As educators we design road maps for students to find their bearings, to set a course, then to pick up where our maps leave off and continue discovering new terrains. Technology is the means with which we generate these maps. New advancements in technology generate new understandings of the maps that define us, both physically and metaphysically. It is undeniable there are still many maps to be drawn that will both solidify and complicate how we understand ourselves in relation to each other and the space we inhabit now and in the future. This panel offers a continued discussion of topics from the 2022 MACAA Virtual Conference, which focuses on the technological, psychological, social, political, and experimental practice of mapping as it relates to the way in which we understand the spaces we occupy. Open to all disciplines. Presenters need not be members of the Mid-America College Art Association Practitioners (MACAA) to participate.

#Open Session: Architectural Histories and Theories, 1800-present

SESAH Affiliate Session

Chairs: Mary Springer, Jacksonville State University & Joss Kiely, University of Cincinnati

This open session invites a wide range of papers on topics dealing with architectural history from the nineteenth century to the present day. Submissions that investigate alternative perspectives, bring to light micro-historical narratives, emphasize global awareness, and critically re-examine Euro-American hegemony as they appear in architectural history, theory, and practice are especially encouraged. Presenters need not be members of SESAH to participate.

#Public Accountability Through Public Art

PAD Affiliate Session

Chair: Andrew Wasserman, Independent Scholar

What happens when we demand that individuals and institutions be held accountable for their actions attacking human dignity and safety? To whom are these demands directed? What forms do these demands take? From where are these demands issued? This panel seeks proposals examining how public media, bodies, and spaces have been used to hold accountable those protected by money, influence, and/or individual or institutional cowardice. Inspired by projects ranging from Nan Goldin's P.A.I.N. protests encouraging cultural institutions to cut ties with the Sackler family over its complicity in driving the opioid crisis to the indictments issued by Amanda Phingbodhipakkiya's posters combatting attacks against AAPI communities with messages like "I did not make you sick" and "I am not your scapegoat," this panel will explore how artists working in the public sphere hold a mirror up to racism, homophobia, transphobia, disenfranchisement, economic exploitation, and other marginalizing and oppressive actions in order to provoke accountability on the way to realizing a safer and more equitable world. This panel seeks proposals from art historians, artists, and art administrators. Projects exploring any time period and location will be considered.

#What Must We Do Now? Foundations Educators Respond to a Call for Increased Diversity, Equity, Inclusion, and Access

FATE Affiliate Session

Chair: Katie Hargrave, University of Tennessee at Chattanooga

As Foundations educators, we have the ability to set the tone for the culture in our classrooms and departments. We are the front door for students' experience in the world of art and design. As such, we have the privilege and the responsibility to create cultures that are equitable and just and model best practices within our fields. How do we support our BIPOC and LGBTQ+ students? Likewise, how do we create the conditions for our students to learn to become allies and co-conspirators? How do we work with upper division faculty and administrations to consider policies reflective of a call for new ways of working? What must we do now?

ART EDUCATION SESSIONS

***Art vs. Entertainment**

Chair: Tess Elliot, University of Oklahoma

Philosopher Byung-Chul Han's 2019 critical text *Good Entertainment* argues that the value placed on high versus low art, or Art versus entertainment, is rooted in western theology, where suffering is passion, pleasure is sin, and transcendence is our highest moral calling. On the contrary, these distinctions are absent from Eastern thinking: "In contrast with Christianity, which is a religion of expectation and promise, a religion of the *there* and the *future*, Zen Buddhism is a religion of the *here and now*." He states that "Far Eastern thinking is imbued not with a negation of the world or flight from it, but trust in the world," and that "entertainment is an unburdening of being" that makes us "at home in the present world." How do we position ourselves as artists and educators within this framework? Is art that critiques inherently negative? Is entertainment a positive celebration of the world as it is, and something

of greater cultural value? How do we teach Art to students who want to make cartoons? Is the immersive installation an Entertaining art form? This session will explore various aspects of the “Art versus entertainment” paradigm, in practice and in pedagogy.

#Making Academia Accessible

Chair: Katherine Chudy, Florida State University

Ableism is widespread in our society, especially in our institutions of higher learning. The competitive nature of higher education leaves many behind that have much to contribute, if only basic accommodations were available. Funding, and the recognition of the scope and uniqueness of disability, are required. The accent so far has been on spreading awareness and bringing these issues to light through a focus on personal lived experiences and the telling of those stories. The next logical step in this process of examination is to talk about possible solutions to these long-standing issues of inaccessibility, with one very important modification: self-determination. First and foremost, this requires consulting with the individuals who would be affected by the implementation of new policies and classroom techniques. ADA requirements often cover only the most basic access alterations and are usually designed by people with no personal experience of disability. This session invites disabled educators and students to discuss novel ways of making the educational experience more accessible and inclusive, and why those changes will benefit others.

***Making It Count: Using Art Collections to Investigate Inequity**

Chair: Rosaline Kyo, Davidson College, and Lia Newman, Davidson College

Most educational institutions have a long history of collecting artworks, but are these collections making an impact on student learning? If not, how can we make sure that such art collections—often limited in scope—are being used to complement student learning in the classroom? What strategies are educators and/or curators using in order to make sure the artworks in their collections are known and used by the students? Conversely, how do we prepare students to think about artworks within the larger context of institutional collection and exhibition practices? In what ways do collections impact how students understand the fields of art history, art studio, and museum studies? Most importantly, how can we integrate institutional collections with an in-class curriculum that not only broadens the scope of the class content but encourages students to think critically about issues of diversity, equity, and inclusion in collecting and exhibition practices? This panel brings together educators and curators at different types of institutions (small private liberal arts colleges and large public universities) to explore new approaches being taken to broaden the traditional arts curriculum that utilizes art collections and provide practical experiences for students interested in museum studies.

#Recognizing Inequity in Traditional Patriarchal Systems of Art Education

Chair: Anne Beyer, Murray State University

This panel will examine the ways that traditional fine art education programs favor white male thought, expression and exploration over all others. We will investigate how this abuse of power insinuates itself into group critique structures, teacher to student feedback sessions and cohort relationships. Far too many MFA programs are creating toxic learning environments that can lead to elevated levels of mental distress such as anxiety and depression. Taking those first steps into the professional art world after graduation are difficult and full of uncertainty, especially for marginalized groups. Fostering more confidence, kindness and empathy within each art student will lead to more awareness of systematic inequality in the larger education system.

***Reimagining Expectations**

Chair: Sara Gevurtz, Auburn University

To a college student, the mention of digital art or animation brings up visions of working at Disney or being a great digital painter. However, the fields of digital art and animation are much broader and filled with rich and complex theory and history, a deeper understanding of which can open students' eyes to a multitude of possibilities for self-expression through these forms of art. This panel invites participants from programs in which digital art or animation, as well as other traditionally “industry-oriented” areas, are taught as part of a fine art curriculum or a general curriculum. The panel seeks to explore example projects or strategies for how to balance the student’s preconceived notions or expectations with the broader implications of the field. How do we as educators encourage students to broaden their scope and expectations for careers that go beyond industry only ambitions?

***Teaching Critical Issues of Social Justice through Contemporary African American Art**

Chair: EunJung Chang, Francis Marion University

Today contemporary African American artists are energetic participants in a cultural revolution. Driven by needs that art both aesthetic and social, they are in search of cultural identify, self-discovery, and self-esteem. Significantly, they are not dominated by the European aesthetic standards, but instead are responding to their own lifestyles by creating art from the depths of their own needs, actions, and reactions. They are also unique in their artistic styles and themes depicting personal struggles, political turmoil, cultural conflict, racism, segregation, social discrimination, as well as social injustice in art. The purpose of this presentation is to demonstrate radically responsive teaching plays a critical role in how students themselves come to understand their ethnic self-esteem, cultural diversity, and social inclusion. According to NaJuana Lee, teachers play a substantial role in how students come to understand what it means to respect, understand, and value diverse cultures in society. I believe art can be used to elevate and promote awareness of social justices, and art educators can facilitate social justice through various media, promote change and clarity, and generate healing, trust, and bridge buildings. This presentation will discuss different contemporary African American works, especially focused on discussions of social justice issues.

#Why STEAM?

Chair: Kendra H. Oliver, Vanderbilt University

What new innovative ideas can we bring forth to create more interest and focus on the process of learning versus grades in the classroom? How can this shift in the classroom and academic structures help both teachers and students light the fire of creativity and learning that brought us to art and academia? This session is open to cutting edge, radical, and sidelined approaches that could be recognized and studied more for how we can offer new structures, approaches, and spaces in academia that widen our scope and boundaries for where and how we think teaching and learning can develop to greater heights.

ART HISTORY SESSIONS

#American Illustration

Chair: Theresa Leininger-Miller, University of Cincinnati

This interdisciplinary panel gathers together humanities scholars to explore the history, context, and theory of illustration in the United States from the 19th century to now. Topics might include specific case studies of themes (such as Lexington, Kentucky, or the South) or modes of production, distribution, reception, communication, and consumption. Additional subject possibilities include: image/text relationships; technological innovations; class, race, gender, and/or ethnicity; the interplay of illustration, design, and fine art in American visual culture; the labor, practice, and economics of illustration, including the worlds of agencies, studios, and publishers; the collection of illustration (buyers, donors, fans); the role of archives, libraries, and museums in collecting, cataloguing, preserving and exhibiting illustration; and evolving technological, cultural, or distributive directions in contemporary illustration. Papers are welcome from those in Art History, History, Visual and Material Culture Studies, American Studies, consumer studies, book arts, childhood studies, literary criticism, media studies, and more.

#Art History and the Digital Humanities

Chair: Eileen McKiernan González, Berea College

The expansion of digital tools for network visualization, geo-mapping, 3D scanning of objects and spaces, and virtual exhibitions, among others, provide new approaches to art history and material culture. These tools have expanded in recent years, making them more user friendly and affordable. The documentation and archival possibilities are ever expanding and have opened up the field of public art history, activism in the arts, and engaging marginalized communities and media. Whether we consider insipient independent projects such as the Black Craftspeople Digital Archive starting with South Carolina in the 18th century or the institutional documentation such as the Autry Museum's La Raza exhibition, collecting and connecting the photography of over two decades of Chicano Activism in the Los Angeles newspaper, these projects collect and re-consider artistic output over time. This session looks to consider the role of digital humanities in art history and to bring to light new endeavors and approaches.

Artist/Mothers: Maternal Labor and Creative Practice

Chair: Erin McCutcheon, Lycoming College

Artists have historically chosen to engage in maternal and artistic labors simultaneously, yet the discipline of art history has not allowed sufficient space for analytical consideration of their forms of production. Motherhood is often understood as separate from professional art practice; as art historian Natalie Loveless wrote in 2019, "be excellent professionally or excellent at mothering. Do not allow one to taint the other." This session seeks papers that open possibilities for analyzing the artistic, intellectual, and political languages found within the labors of artist/mothers. Maternal labor is understood here to encompass both childbirth and forms of care-based labor. It draws from philosopher Sara Ruddick's notion of mothering as an active practice: in other words, mothers are those who take on material and immaterial labors of care. What creative potentialities lie within the labors of mothering? How might the condition of making work as an artist-mother shape not only subject matter but form or politics? How has the role of

artist/mother been differently constructed across generations and geographies, and experienced when considering race, ethnicity, sexuality, and/or socioeconomic status? What new meanings do the labors of artist/mothers introduce to the histories of art?

Dark Amusements: Turn-of-the-Century American Spectacles and Race

Chair: Wendy Castenell, University of Alabama

The U.S. at the turn-of-the-century marked a period of profound technological and societal transformations. This session will examine the growth of spectacles in the U.S. around the turn of the century. This marked a turning point in the U.S., where people's interests shifted from a fetishization of the "natural sublime" to the "technological sublime." This change, spurred by the myriad inventions and innovations flooding the consumer market, led to new ways of seeing, and new forms of entertainment. These new forms of entertainment often took the shape of public spectacles and popular amusements. This session will examine how the burgeoning American spectacle culture celebrated American ingenuity, on the one hand, while simultaneously re-inscribing and reinforcing racial hierarchies. In the post-Reconstruction era, when white anxiety about the status of people of color within American society was at its zenith, spectacles were used to circulate and naturalize racist ideologies about white superiority. The repercussions of this expression of hegemonic power by European Americans will likewise be examined. Potential paper topics may include, but are not limited to: panoramas, world's fairs, early cinema, vaudeville, minstrelsy, amusement parks, Wild West shows, or the perverse spectacles of lynching postcards and before and after photographs from Indigenous boarding schools.

***Diversity and Inclusion in Teaching About Asian Art**

Chair: Sonja Kelley, Maryland Institute College of Art

In recent years, the demand for social justice in the face of racialized violence in the United States has reinvigorated calls for diversity and inclusion in academic institutions and arts organizations. This panel will examine how these changes in our communities and institutions are influencing what and how scholars of Asian art history teach. In colleges outside Asia, any material focused on Asia may be seen as increasing the diversity of a course or curriculum. As a result, instructors in Asian studies may have little impetus or support to incorporate new material into their classes that would give their students a more diverse and inclusive view of the breadth of Asian society and culture. As historians of Asian art, how are we expanding our course materials beyond the canons of our fields? What gaps or blind spots have existed in our teaching and how can they be filled? How can we educate our students about the breadth of Asian cultures and art forms in the limited time we have with them?

***Fashioning a Dissensus: Politics, Class, Capital**

Chair: Nancy Bookhart, IDSVA (Institute for Doctoral Studies in the Visual Arts)

We are well aware of the critical role fashion plays in our analysis of political thought in the West from the uniform of one's station to the adoption by thousands of the blue and yellow suit worn by the protagonist in Johann Wolfgang von Goethe's novel *The Sorrows of Young Werther* to that of the gentility of Southern Belle's vanity and elitism in the hoop skirt. The death of Trayvon Martin sparked a revolution, though brief. Individuals of nations, creeds, and tongues identified with the language of the garment. They begin to sport a hoodie as representation of resistance to state power. The hoodie stood proxy for protest, resistance, dissensus, insurrection. The hoodie no longer marked dishonor previously symbolic of a threat, debasement of character, belonging to street

culture, but was transmuted into a political statement of protest and action. This session seeks papers that speak to the relationship of fashion locatable in the history of Western art forms: sculpture, photography, painting, drawings, performance, etc., that deliberately promote insurrection of the hegemonic order vis-à-vis fashion in the incessant battle cry for equality.

#Feminist Genealogies in Latin American Art

Chair: Georgina Gluzman, CONICET/Universidad de San Andrés

In the past decades, the Latin American art scene has intersected radically with feminist and LGBTIQ+ claims, in a context of massification of gender struggles. From Paola Vega's project "Las promesas" to the feminist re-readings of the mythical figure of Argentine politician Eva Perón, one of the main lines of work present in the work of women, queer, and gender-nonconforming artists is the necessity to recover, invent, or reconfigure inherited narratives about the past. These new ways of visualizing feminist histories have sought to unearth the local roots of gender disobedience, to destabilize nationalistic (and masculinist) histories, and to highlight forgotten fragments of the past that, telescoped through our feminist present, take on another importance. This panel aims to deepen our knowledge of radical artistic practices in the last few decades that deal with alternative and feminist reconstructions of history in Latin America. We invite papers dealing with women, queer, and gender-nonconforming artists seeking to challenge traditional histories and to foster a Latin American art history that highlights works that desire to re-imagine the (colonial, dictatorial, heteronormative) past from our feminist present.

#Gender, Power, and the Spinner

Chair: Carlee Bradbury, Radford University

What are the implications of the gendered (or genderless) spinner in art? Does the female spinner hold more social collateral than the male? Or vice versa? Does gender complement or complicate depictions of good productive spinning? Does the accurate (or not) representation of the spinning implement (spindle, wheel, etc.) affect meaning? How does anachronism work in such images? This panel seeks papers that examine intersections of gender and spinning as a way to read complex social relationships in the global ancient, medieval, and early modern worlds. Of particular interest will be occasions where one can discuss issues of race and social class in terms of the visualized spinner. Also of interest will be presentations of spinners at their craft tied to certain contemporary or antiquated textual sources.

***Imagining Global Cold War: Conflicted Art Histories and Visual Studies**

Chairs: SaeHim Park, Duke University & Karlee Bergendorff, Duke University

The Global Cold War has never ended. From the continued United States military presence in the Asia-Pacific to the invasion of Ukraine, the idiom "after 89" is inapplicable to such ongoing conflicts. Historian Heonik Kwon has argued in *The Other Cold War* that the Cold War did not end at the same time for everyone everywhere. This panel extends to the question of how art and visual culture shape our understanding of the Cold War. We invite papers that discuss works across media, such as but not limited to: artist collectives and social art practices; museums, memorials and monuments; state-sponsored art and propaganda; visual, popular and digital culture. We are particularly interested in issues including, but not limited to: art's role in many proxy conflicts since 1945;

artists' engagements with the issues of ongoing conflict, gender-based violence, and militarized cultures in the Cold War period; and artistic practices as strategies for contesting and reimagining popular narratives of the Cold War.

#Interrogating the Visual Culture of Trumpism

Chairs: Grant Hamming, Rollins College & Annie Ronan, Virginia Tech

Trumpism—the ideological movement and personality cult attached to former President Donald Trump—has always had a distinctive visual component. From gilded escalators to cartoon frogs, from the “National Garden of American Heroes” to red hats and massive rally stages, Trumpism has unleashed imagery which is plainly appealing to some, but puzzling or frightening to most. The still swarming, sprawling MAGA media sphere feels dizzyingly unprecedented on the one hand, and yet also alarmingly, painfully familiar on the other. This panel reckons with this challenging and heterogenous body of material. We invite scholarly and artistic investigations of the visual culture of Trumpism and related ideologies. By gathering diverse perspectives on this topic, we hope to increase understanding of how visual production has been shaped by and given shape to the political, social, and cultural goals of Trump’s movement. In particular we encourage submissions that put Trumpist visual culture in dialogue with contemporary and historical practices, as well as discourses regarding race, gender, sexuality, class, ability, and geographic or regional identity. Papers considering the (re-)appropriation of this material for protest or redress are also welcome.

***Making Space: Embodiment and New Spatial Perspectives in Liberal Studies for Artists and Designers**

Chairs: Kerri Steinberg, Otis College of Art and Design, and JoAnn Staten, Otis College of Art and Design

A watershed moment suggests a move away from the status quo. For example, Titus Kaphar’s *Behind the Myth of Benevolence* disrupts the myth of the founding fathers’ moral superiority and holds Thomas Jefferson accountable to discrepancies between his philosophies and his racist practices. Similarly, subvertisements dislodge invisible values embedded within societal structures. These examples recognize relationships between our perceptions and the spaces we inhabit in society. How can the theory of embodied space, defined by Setha Low as the intersection of body, space, and culture, advance our awareness of watersheds perpetuating societal blind spots? How can we create momentum that breaks through colonial pedagogies to foster awareness within the liberal arts and sciences? Accepting Stuart Rockefeller’s premise that “places are not in the landscape but simultaneously in the land, people’s minds, customs, and bodily practices,” we can shift course content and classroom designs to create more diverse and inclusive educational experiences. This session aims to explore what happens when we think about our pedagogical practices spatially vs. experientially.

#Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites

Chair: Zoe Weldon-Yochim, University of California

Monuments, museums, and historic sites are in a constant state of flux as their intended meanings and purposes are renegotiated through curatorial practices, artistic interventions, and activist undertakings. Diverse stakeholders preserve or reconfigure the ways people conceive of belonging, or not belonging, in relation to commemorative historical representations. Indeed, individual and collective memories are transformed, produced, and expressed through physical and conceptual negotiations with complex histories at existing sites and monuments. Presentations might address: How do sites and spaces embody, perpetuate, complicate, oppose, or

shape aspects of individual and collective memory? How do artists and curators preserve or unsettle sites that embody trauma, appalling histories, and unfinished processes of colonization and domination? In what ways do arts practitioners frame, rework, or address visual or material culture to reconfigure collective memory, belonging, and trauma? How do artists and curators engage in a politics of refusal regarding contested monuments and sites? This panel invites papers both historical and contemporary in nature from global contexts that explore the myriad ways that artists and curators conceptualize memory and belonging through the recovery, rejection, or renegotiation of commemorative sites. Discussions that engage with intersectional identities, including class, race, Indigeneity, gender, and sexuality, are especially welcome.

#“Museums that give the public what it needs”

Chair: Roann Barris, Radford University

Lonnie Bunch’s quotation might serve as a motto for the contemporary museum and this session. The 21st century has seen several major events with social implications for museums. Leaving the pandemic aside, the most recent of these is the Black Lives Matter movement. Hardly a museum has been untouched, but responses have certainly varied. Responses range from exhibition planning, reconfiguration of boards of trustees, to decisions about future purchases of art works, attempts to reassure the public that collections are not being ravaged, and new hires. Have some of these responses more directly reflected the issues or are some little more than words? Do the responses of large urban museums differ from those of smaller museums? What factors influence the nature of these responses: is it size? budget? museum type or location? I am looking for case studies of the ways in which a museum or group of museums have responded to issues raised by BLM and an analysis of the implications of these responses for long-term changes in museums and longer-term implications for the field of museum studies.

#The Global Nineteenth Century

Chair: Carly Phinizy, Virginia Commonwealth University

The nineteenth century ushered in an unprecedented period of globalism through the rapid growth of industrialization, imperialism, urbanization, and military conflict. Despite the increasing interconnectedness of global cultures during this time, studies of nineteenth-century visual culture remain fixed within a largely western perspective. While scholars have probed the complexities of Romantic Orientalism, Impressionist japonisme, and Cubist primitivism, there is a dearth of scholarship examining the works and experiences of artists in Africa, Asia, Oceania, and the indigenous Americas during the nineteenth century. This open session seeks papers that explore a more truly global perspective on art of the nineteenth century. Some questions that papers might consider include: In what ways did artists outside the west contribute to global visual culture of the nineteenth century? How did colonialism disrupt or alter indigenous traditions of art making by introducing European aesthetic standards? What theoretical models are most helpful for contextualizing and understanding a truly global history of nineteenth-century visual culture? In what ways has latent white supremacy in the study of nineteenth-century visual culture hindered recognition of artists and movements outside the west? Papers that explore any aspect of global nineteenth-century visual culture are very welcome.

#Peripheral Modernisms

Chairs: Kelsey Frady Malone, Henderson State University & Lorinda Roorda Bradley, Boone County Historical Society and Marywood University

Traditional, engrained art historical narratives designate modernism as an essentially metropolitan, universalist phenomenon, and as a result, those artists, designers, and architects practicing outside centers of power have been largely dismissed and overlooked by the discipline. In recent decades, scholars have increasingly turned their attention to artists who operated in a modernist mode but who may have been working in areas or mediums not often associated with the modernist movement. This includes addressing the circulation of modernist concepts, forms, techniques, and artists across borders and cultures. This work has complicated standard modernist narratives and influenced the ways in which modernism has been discussed, but more work needs to be done to uncover the contradictory particularities of multiple modernisms within a global framework. This session seeks papers that define modernism as a historical condition, focusing on the disparate artists who adapted modernist methods, media, spaces, or mechanisms to their own unique, local, and/or personal circumstances. Papers that consider artists working in areas outside of cities such as New York, Paris, London, and Berlin, and papers that explore marginal political, cultural, gendered, ethnic, or national identities are especially welcome.

***Playing Indian: An American Visual Politic**

Chair: Jessica Landau, University of Chicago

In his 1994 seminal book, *Playing Indian*, Philip Deloria describes the specifically American, primitivist phenomena of Indian Play. Beginning with national founding moments, such as colonists donning pseudo-Mohawk costumes to dump tea into the Boston harbor, Deloria describes how, “for the next two hundred years, white Americans molded similar narratives of national identity around the rejection of an older European consciousness and an almost mystical imperative to become new.” Playing Indian, in such diverse forms from the Boy Scouts to the New Age Movement, encapsulates the paradoxical desire to both glorify and become the “Indian” but also erase actual Indigenous peoples and cultures. Because of the desire to appear as native, Playing Indian is an overwhelmingly visual politic; however, Indian Play has received little art historical attention, outside the work of some Americanists studying the early 20th century, such as Elizabeth Hutchinson or John Ott. This panel seeks to address this scholarly gap by featuring examples of Playing Indian from across American visual culture whether that be representations from popular culture such as sports mascots, accounts of artists and others, such as Jimmie Durham, erroneously claiming Indigenous identities, or responses to these histories from Indigenous artists.

***Provenance Today: New Directions in the Art World**

Chairs: Lindsay Alberts, SCAD (Savannah College of Art and Design) & Joanna Gohmann, Smithsonian Institution National Museum of Asian Art

In conjunction with the 2022 conference theme “Watershed,” this panel interrogates the diverse ways in which provenance informs discussions of art making, the history of art, and social justice. Tracing its origins to the need to authenticate and attribute works of art, provenance has evolved to become much more than a tool of connoisseurship or evidence of legal ownership. Study of provenance has expanded in recent decades to touch on vibrant and timely issues including discussions of justice, rightful and ethical

ownership, the representation of subaltern communities, political conflict, and the future of museums. In this watershed moment in the art world, we seek to demonstrate the pressing applicability of provenance as a dynamic element of scholarly debate, inquiry, and epistemology. We invite papers that engage with provenance from any perspective. Paper topics could include, but are not limited to: provenance as cultural heritage and preservation; provenance as scholarly methodology; ownership histories and object biographies; questions of ethical museum ownership and restitution; war and looting; and museum critique.

***Reading Regionalism: Intersections of American Art and Literature, 1890-1950**

Chairs: Alexis Monroe, Institute of Fine Arts, New York University & Keri Watson, University of Central Florida

“American Regionalism” is often synonymous with the work of Grant Wood, John Steuart Curry, and Thomas Hart Benton, thus limiting the designation’s scope in geography, temporality, and medium. However, as early as the turn of the twentieth century, artists and writers alike responded to the rise of industrialism and urbanization by turning their attention to their local environments and crafting vernacular responses to the forces they felt were leaving them behind. This panel seeks an expanded definition of American Regionalism that accounts for art movements like the Dallas Nine and the Taos Society, as well as their literary counterparts and antecedents like the Chicago Naturalists and the Southern Agrarians. What are the intersections and interdependencies of visual art and literature in the Regionalist tradition, broadly conceived? Must Regionalism always be construed in opposition to a modern, urban center? What of Regionalism that moves beyond provincialism, including Regionalism’s international resonances? This session invites papers, especially those with an interdisciplinary approach, that address Regionalism’s multiple iterations in order to expand the boundaries of a movement too long limited by its association with the “American heartland.”

Ruins of the Contemporary

Chair: Laura Lake Smith, University of Alabama at Huntsville

Following the Second World War, the term “ruin” acquired a new urgency in many cultural contexts and various disciplines, where its meaning was both expanded and reimagined for social and political purposes. Such is especially evident in contemporary art and architecture, where the concept of the ruin becomes a means to question the past, reshape the present, and invent the future. Moreover, whether an impetus for destruction or reconstruction or utilized as a formal or discursive paradigm, the ruin can provide productive insights into modes of contemporary existence. By considering art and architectural projects since 1945, this session aims to investigate how the ruin functions in different forms and on different levels. Possible lines of inquiry associated with the ruin include: Identity (e.g. community, alterity, and decolonization); Memory (e.g. preservation or loss of); Environmental Decay/Regeneration; Sites of Spectacle; the Digital Existence; and the Return of the Classical. This session is especially interested in considering how contemporary ruins might function not only as endings but also beginnings.

***Saving Art History from Extinction: New Pathways to Communicate Relevance**

Chair: Leda Cempellin, South Dakota State University

Much of the ongoing discussion on the crisis within the Humanities centers on the increasing public perception that the role of higher education institutions is to drive the community's economic growth, not to mention the pressures that ever-shrinking budgets put on

faculty to search grants. Within this perspective, disciplines pursuing knowledge that does not have a direct economic impact are under scrutiny, with departments and programs risking extinction (see the art history department at John Carroll University). Nathan M. Greenfield has recently echoed a thought-provoking question in *University World News*: why is art history under threat in our current predominantly visual era, just when its interpretive skills are most needed? This session seeks art historians - from any specialty backgrounds and housed in any administrative units - who are using a variety of technologies, strategies, and/or interdisciplinary collaborations to further expand the discipline's outreach and communication of its knowledge, methods, and processes to the public. How is art history rethinking its public role beyond the classroom? How has it been stretching beyond its traditional boundaries to find new applications to the real world and new ways to communicate its relevance? Can art history become an interesting partner for other disciplines?

***Shifting Landscapes and Moving Borders: Reflecting on Primary Sources in the Americas**

Chairs: Elizabeth Moran, William & Mary & Angela Rajagopalan, University of North Carolina, Charlotte

This panel invites scholars who work with 15th- and 16th-century primary sources in the Americas (whether they are pictorial manuscripts or written accounts by friars, indigenous writers, or other) to consider how land and landscape feature in these works. We are interested in papers that explore land in relation to the movement and dislocation of people, languages and material culture. We invite papers that explore space, the construction of cultural memories and the use of boundaries in these constructions, whether they are physical, tied to identity or other form of embodied space.

***Step Right Up! Come One, Come All!: Games, Roleplaying, and Gamification in Art History**

Chair: Mary Slavkin, Young Harris College

Gaming, gamification, and game play are spreading in many art history classes, taking over syllabi, defeating the traditional lecture format, and winning the prize of student attention. Reacting to the Past (RTTP) games vary from microgames to semester-long immersions in history and art history. Art historians have used gamification in exploring museum exhibits, in Wikipedia scavenger hunts, and in interactive quizzes to increase student participation and interest. Some professors have developed full-scale video games where students solve mysteries or expand their empire to become a successful art patron. While some casual games focus on increasing participation, other more serious games may create a full immersive experience with a range of learning objectives. This session will hopefully include a range of presentations that may address gamification as a strategy, detail specific gaming experiences (including failures and lessons learned), or even include actual game play as the presentation. Relevant games could include video games, board games, role playing activities, active learning activities, or any other methods of gamification.

#The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

Chair: Sarah Archino, Furman University

This session is intended to provide a forum for the scholarship associated with the two William R. Levin Awards for Research in the History of Art, which are given annually at SECAC. They also recognize the scholarship and SECAC participation of Bill Levin, who endowed the first award in 2013 to encourage and recognize research in art history and endowed a second award in 2018; the two

awards now support research before 1750 and since 1750. Participants will include past and recent awardees and honorable mention winners from both categories who will present on their research related to the Levin Awards.

The Nature of the Beast: Monsters and Monstrosity in Art

Chair: Michael Anthony Fowler, East Tennessee State University

The global history of art is replete with all manner of monstrous creatures. While many monsters dwell in the far-off and fantastical domains of our imagination, they nevertheless migrate—physically and visually— from these extreme margins to the center of our world. Their presence is pervasive: They gaze down from atop monuments and invade the margins of books. But still other, real ‘monsters’ (such as physically deformed subjects) have been identified among living societies. This panel seeks to examine the form, appearance, and conceptual uses of a wide range of fictional and (quasi-)real monsters, ranging from hybrid beasts (chimeras) that terrify and terrorize, to ‘freak-show’ oddities that simultaneously attract and repulse. What is a monster? What relationship does monstrosity have to animality and/or humanity? In what contexts have monsters appeared in the history of art? To what uses have monsters been put? Papers from any culture or time period and addressing any aspect of monstrosity in art are welcome.

***The World on Show: Using World's Fairs to Teach Visual Culture History**

Chair: Jenny Carson, Maryland Institute College of Art

This session seeks papers that explore pedagogical strategies for engaging with world’s fairs in teaching about visual culture history from the mid-19th century to today. The first world’s fair, held in London in 1851, was launched to provide participating countries a venue to demonstrate innovations in the fields of design, industry, arts, science, and culture. From that first fair to the one currently being held in Dubai, nations from around the world come together to showcase their countries’ history and visions of the future. An exploration of the fairs can provide insights into the evolution of a number of themes, including specific moments in history, modes of display, international cultural exchange, theories around race and Western hegemony, as well as developments in fashion, graphic, architectural, and product design. Topics for this session might include pedagogical strategies for engaging with students around concepts such as “progress” or predictions of the future. How might primary sources, such as advertisements or coverage of the fair, be used to analyze cultural contexts around the developments in the field of design, display, and consumerism?

***Topical Abstraction: Race, Materials, Process**

Chair: Elyse Speaks, University of Notre Dame

Since the 1960s, abstraction has been leveraged as a political tool, a means of addressing topical issues without ceding to the framework of figuration. Where artists such as Norman Lewis used color and shape to allude to racism and political unrest, others such as Howardena Pindell created experimental processes that drew on life experiences while referencing African art and textiles. Increasingly, contemporary artists such as Igshaan Adams, Simone Leigh, and Kevin Beasley have pushed the matter all the more, adopting and adapting materials and processes to inventive and experimental ends in order to engage with matters of race, gender, and identity. This panel seeks to explore the terms, origins, and outcomes of such dialogues as they have emerged globally to engage with questions of race and intersectionality. How might we understand such topical abstractions and the terrain into which they have

pushed? In what ways might they engender new relational positions to the viewer, invite new audiences, or stake out new positions for aesthetics?

Visual and Material Strategies of Resistance

Chairs: Jessica Orzulak, Duke University & Kaylee Alexander, Duke University

In recent years, grassroots efforts to intervene in cultures of oppression have become increasingly visible. Despite the prominence of these themes in the public eye, there is still more work to be done investigating historical and contemporary visual discourses and the material (yet often ephemeral) manifestations of opposition. This panel explores the various ways in which resistance strategies have been actualized in visual and material culture. We encourage careful considerations of how the use and consumption of visual cues have shaped our understanding of how we fit in the world and guide our interactions with each other in visceral ways. We are particularly interested in issues including, but not limited to: preservation and conservation efforts undertaken by community organizers to reclaim spaces that have been continually marginalized by public and institutional structures (such as cemeteries); repatriation of sacred and/or familial objects and remains; explorations of local and vernacular histories through unconventional methods; activism and the dissemination of media foregrounding issues of police brutality, racist encounters, and social justice; the objects and artworks of protest; the ethics of visibility and display; and efforts by museums and other cultural institutions to support social justice through community engagement and alternative exhibition models.

***Women, Agency, and Architecture in the Premodern World**

Chairs: Brittany Forniotis, Duke University & Dana Hogan, Duke University

This session invites proposals taking a panoramic view of women and architecture prior to the eighteenth century, and welcomes work on a broad range of geographies and temporalities. Although current scholarship continues to reveal the nuanced ways in which premodern women across socioeconomic strata engaged with architecture and the built environment, many critical facets of their engagement remain unstudied. The papers in this session move beyond updating the art historical canon to expanding our knowledge of how premodern women meaningfully contributed to their physical environments, from rural to urban and suburban. Topics of interest may include: women as architects or contributors to architectural design, women as patrons and benefactors of architecture, and women's administration of architecture and communal spaces. Bringing these and related topics into conversation will further establish the significant role of women in shaping their surroundings across time and space.

GRAPHIC DESIGN SESSIONS

Becoming Culturally Competent Design Educators: Pedagogy of Inclusion

Chairs: Neil Ward, Drake University & Stephanie Nace, University of South Carolina

Over the past few years, culture and the design classroom have collided in ways that we could not have imagined or prepared for. Students expect us to be culturally competent, and we expect from general education requirements that they will begin to understand their identity and the lens with which they view their world. But how can designers and design educators draw on pedagogical

frameworks to acknowledge individual (and intersectional) identity and culture, to mindfully interact with a culture different than their own, and to ensure that the processes of idea generation, decision-making, and the final execution of design work are informed by equity and awareness? How are design educators focusing on diversity and inclusion, and how are they including work that has real-world implications to teach students about inclusivity in their design work? This session will explore pedagogy that attempts to bridge design and inclusion by asking design educators to present resources they have found/used to incorporate identity and culture into their pedagogical practices.

#Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

Chair: Dana Ezzell Lovelace, Meredith College

The terms “inclusive” and “diverse” are words that we hear quite often in higher education. The Chronicle of Higher Education addresses this topic in the article “How to Make Your Teaching More Inclusive.” The article discusses inclusive teaching not as the method by which we must introduce current events or diversity issues in the classroom, but by viewing it as the need to focus on the specific teaching methods themselves. We have the control to create experiences that level the playing field in our classrooms. Our students enter our teaching spaces with different cultural backgrounds, personalities, learning styles, and confidence levels. Providing structure allows us to provide space, time, and activities that engage our students—both the introverted and extroverted—with teaching methods that will take them beyond the screen, beyond the page, and beyond the lecture. This session seeks participants to share the methods that they use to enable their students to feel a sense of belonging—a sense of being included regardless of where they came from or where they are headed. What tools do you use to provide an inclusive structure to your students? How do you embrace and encourage learning without handholding?

#Designing Ethics

Chairs: Johnathon Strube, University of Nebraska Omaha & Saskia van Kampen, San Francisco State University

Designers create powerful systems that influence human behavior, culture, society, and the environment. Designers also define affordances and structures that promote or dismantle social equity. Thus, designers are responsible for the ethical impact of their work. An impact that can reverberate for years, decades, or even centuries. Without ethical standards, design has driven settler colonialism and hetero-patriarchal capitalism, while contributing to race, class, gender, economic, and ecological inequities. Acknowledging these in-equities has had many permutations. Yet, adopting industry-wide standards and permanent change has been a complex task, and ethics are often traded for technological innovation, economic consumption, or industrial speed. This session considers research and pedagogy that promotes ethical standards in design curriculum. It seeks educators who explore design as a method for creating a more equitable future. It seeks educators who design for social, cultural, and ecological sustainability. It seeks educators who aim to redesign the role of technology and industry values. It seeks educators who work to prioritize professional accountability and elevate the human condition.

***Evolving Graphic Design**

Chair: Yeohyun Ahn, University of Wisconsin, Madison

For many years, graphic design was largely a predominantly white and European-centric field rooted in the principles of the Bauhaus and in print design. But visual design education is now rapidly shifting from a Western, print-centric field to a diverse and global one, which eagerly employs emerging technology. This session will discuss evolving graphic design education, research, and techniques beyond print, crossing boundaries among creative coding, 3D printing, guerrilla projection, speculative design, sound, data visualization, augmented reality with activism, indigenous and inclusive graphics design, and cultural identity impacted by globalization.

#Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Chair: Christina Singer, The University of Tampa

How are we, as design educators, designing projects for our students that keep up with modern industry demands? How are we evolving and defining these demands? How, if at all, should curriculum shift institutionally or geographically based on student needs? How are we embracing interdisciplinary collaboration across campus? How, if at all, can we foster authentic intellectual curiosity in the classroom? As the designer's role in the industry continues to shift from tool to thinker and from supporter to author, how has design education evolved to prepare young designers to claim their role as self-aware intellectuals and inventors in the world? This session invites design educators to explore these questions and share examples of effective industry collaboration, projects, student work, experiential education, and interdisciplinary collaboration.

***Graphic Design History: Transcending the Canon**

Chair: Richard Doubleday, Louisiana State University

This session will explore developments in graphic design history that have been overlooked by design educators and practitioners. Educators are encouraged to submit proposals regarding aesthetic movements and concepts, technological innovations, or new information on contemporary trends outside the graphic design-historical canon, with an emphasis on designers and trends that have been excluded or marginalized. This session seeks to reexamine the knowledge that has been assembled and to prompt a multiplicity of perspectives and an increasing concern of previously dismissed graphic art. How do we as graphic design educators ask hard questions about gender, ethnicity, identity, diversity, and racism? Do we apply notions of these concepts when we discuss historical objects through these categories? The lectures in this session will serve as an exceptional resource for students, educators, and practitioners, and will stimulate exchanges amongst conference attendees. Design history survey courses should rethink the canon to enlighten and inspire a new generation of graphic designers.

#How COVID-19 Created Fields of Belonging Within an Intersectional Framework

Chair: Vanessa B. Cruz, University of North Florida

The Spring of 2020 brought the first ripples of change not only in our daily lives but in every facet of teaching styles, pedagogy, and creative research. Structures, delivery methods, strategies all had to change within a summer. The ramifications and impact of these

dramatic changes are still unknown. However, the anonymity of students in this new environment allowed for particular social, racial, and gender identifying freedoms that could not be possible in a traditional class setting.

***Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics**

Chair: Sara Dismukes, Troy University & Will Jacks, Troy University

Regional universities face an increasing challenge to attract and educate students. Departments and programs across campuses are regularly being asked to defend their existences and illustrate how the courses they teach translate into real-world jobs for graduates. The humanities have been hit especially hard, and art and design programs are consistently faced with straddling a line between trade-school and liberal arts. As student needs and interests increasingly vary, it challenges department identity. How can we serve the greatest number of interests without diminishing the expectations of technical training and conceptual exploration that art and design programs are meant to serve? This panel seeks course and project examples designed to provide both technical and conceptual lessons within the same curriculum, particularly in classroom environments with significant numbers of first-generation students.

#Teaching Cultural Awareness in Graphic Design and Visual Communication

Chair: Kara Williams Glenn, Western Kentucky University

In the wake of demonstrations surrounding Black Lives Matter and the recent challenging of the visual representation of established brands (such as Uncle Ben's and Aunt Jemima), how do we address teaching cultural awareness in the graphic design classroom? How can educators combat their own implicit biases and those of their students to offer a richer and more fulfilling classroom experience? How can collaboration allow students to confront their own bias and develop a new understanding of race, culture, or ethnicity? This session invites presentations that address strategies for and examples of effective ways to approach and teach cultural awareness while engaging students in a meaningful dialogue that promotes cultural consciousness rooted in the foundation of their creative approach from research to final product. This session seeks to highlight examples of cultural awareness in visual communication and graphic design as it relates to Black, Latinx, and LGBTQIA+ culture, social issues, and history; presentations may explore creation of new or augmentation of previous assignments, exercises, activities, experiential and/or service-learning projects. Discussions of faculty-led student exhibitions and student organization programming exploring this subject matter are also welcome.

#Teaching (with) Code in Art and Design

Chair: Chad Eby, University of Kentucky

The shape, scope and relevance of coding practices in art and design education are hazy even within the confines of web design curriculum, and much more so in the studios beyond. Even though a growing segment of contemporary art and design practice relies on code—or tools made of code—if, how, how much, and when to introduce programming to students stand as open questions.

#The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

Chair: Diane Gibbs, University of South Alabama

There were so many unplanned for challenges that came with the pandemic in teaching fully online through synchronous Zoom classes, or in hybrid formats. This presentation will cover both the struggles and the advantages to teaching remotely in regard to morale, comprehension of material, technology challenges, motivation, connection with other students, meeting expected learning

outcomes, communication, and so many more. This panel will spark the conversation we need to have about teaching online and what we learned, what we won't do again, and what we will replicate in the future. This panel aims to shed light on solutions different design professors used to successfully teach content, motivate students, communicate genuinely, and create a productive learning environment while teaching during the pandemic.

STUDIO AND ART HISTORY SESSIONS

#18th-Century Art: Looking Ahead

Chair: Boris Zakić, Georgetown College

This open session calls for papers on eighteenth-century art. From the latest newswire of the Dresden's Green Vault heist of the 18th-century state treasures to the Hamilton-mania in the US to the premiere of the Céline Sciamma's "Portrait of a Lady on Fire" in Cannes, France, the elements of the late Baroque find their way into our cultural values (and politics) in innumerable ways. This session aims at reviving issues that may prove instructive to our moment.

Art from the Street: For the People by the People

Chair: Jim Daichendt, Point Loma Nazarene University

The street is an unfiltered opportunity for any level of artist to create and disseminate their ideas. From simple silk-screened stickers to large-scale installations, street-based artwork has long had an important impact on a variety of important issues. Before the concept of street art materialized in the 1980s and eventually caught fire in the 2000s, there are plenty of examples through art history of artists creating work outside and challenging traditional methods of engaging art. While not all art in the streets has altruistic intentions, the scope of this session is to highlight unique and forward-thinking artists, collectives, projects, initiatives, and ideas that have taken shape in the public square to further political, social, and environmental issues of importance. Placing work outdoors for public consumption can be seen as a reaction to the white walls, powerful institutions, and personalities that were products of the modern era and perhaps it's just the type of work we need to move forward in these challenging times.

#Artmaking as Knowledge Production: Research in Practice

Chair: To be determined; please address any questions to Conference Director Kerr Houston

An article in the Spring 2021 issue of the journal "Art Documentation" examined the research habits of artists, with a particular focus on the research process through the perspective of artists themselves, rather than those of librarians or other research "experts." Two artists were interviewed, Tomashi Jackson and Carmen Winant. Multiple threads emerged, but one of singular importance was how historical records and archives, complete with omissions as well as inclusions, affect the gathering of information by artists. This is especially true for Black, Indigenous, and People of Color (BIPOC), women, and LGBTQ artists, for whom the historical record can be a patchwork with gaps and dotted lines. Subsequently, the authors noted the opportunity for art making to generate knowledge in its own right, building on materials as well as those informational gaps found through the research process. Papers in this session will address the research process involved in making art, either from the artists' perspective or an art historical one. Research as a concept

may be broadly applied, but of particular interest are the experiences of BIPOC, women, and LGBTQ artists in gathering information. Special attention will be paid to the embodiment of research in finished artwork.

***Classroom Creativity Through Constraints**

Chairs: Patrick FitzGerald, North Carolina State University & Russell Flinchum, North Carolina State University

We all believe creativity is near or at the top of skills we want our students to develop and practice while they are in our programs. Yet finding a means to motivate students towards better performance remains a continuing challenge, and definitions of creativity are varied and often vague. Divergent thinking is often listed as a primary skill for creative people in all fields. But how is divergent thinking fostered in the classroom? The proper use of constraints in art and design assignments is one such strategy. By limiting the material, subject matter, or other variables, students are challenged to think in creative ways to seek original solutions. What are some art + design strategies you have used in your classroom assignments to burgeon creativity? Conversely, what strategies have you used that seemed foolproof that failed?

***Contemporary Fantasy as Artistic Device and Speculative Politic**

Chair: Jonathan Wallis, Moore College of Art & Design

Since the early 2000s, fantasy as a subject and device in art has expanded into a complicated speculative practice. With new technologies and increased globalization, contemporary fantasy offers potential secondary realities and futurist visions that present alternative human, post-human, and non-human conditions and situations in unprecedented secondary world settings while demonstrating the subject's potential as a mode of representation challenging the nature of creation and limits of visionary thinking and imaging. In art history, fantasy art from the 1840s through the mid-20th century, especially in Europe, is receiving focused scholarly attention, emphasizing important (and overlooked) roles that fantasy subjects played as entertainment and resistance/critique as well as its problematic promotion and reinforcement of stereotypes and culturally specific notions of privilege. This session invites presentations that explore fantasy as a contemporary global artistic subject, practice, and politic from 2000 to the present. Presentations focusing on fantasy representations and creations in gaming, comics, zines, as well as virtual technologies (and other ephemeral and alternative media), are welcome alongside institutional forms of visual art. Topics exploring character and worldbuilding that revise, re-interpret, and overcome strongly rooted fantasy stereotypes and tropes, while challenging real-world social, political, and ecological issues are especially welcome.

#Creative Responses: Innovative Projects and Teaching Strategies

Chair: Al Denyer, University of Utah

Ordinarily, a special teaching project or online course will be afforded months of planning, permissions, funding applications, and recruiting. The sudden move from in-person to online delivery in early 2020, followed by the implementation of new guidelines for teaching in-person courses created a plethora of challenges for educators and students alike. However, many positives have come to light as a direct result of these changes, providing the opportunity to re-evaluate course content, re-consider degree requirements, and generate new project ideas. This panel will highlight a range of innovative teaching projects and strategies used for Studio and Art History courses in response to the COVID-19 restrictions.

#Expanding Art History Discourse

Chair: Tameka Phillips, Independent Scholar

Art history discourse, in research, publications, and studies, is mostly represented to appeal to and reflect Western ideals. Art history books are organized by a timeline reflective of European art development with the remaining world cultures usually relegated to a single regional chapter and/or summary based on an overall geographic location. Classes covering world art or works created by marginalized groups are often offered as electives to be taken in association with or after completing required art history courses hyper focused on Western art history. Western art, its classification of periods and movements, have thus also been applied to other groups artworks for description, even if not fitting or describing the culture correctly. With more awareness of various groups within the art community there is a growing need to further explore and expand discourse surrounding art history and how it is presented. This session seeks papers addressing the expansion of art history discourse, how art history can be presented to reflect today's multicultural awareness, and the importance of how change can impact/influence new generations interested in the art community.

#Fail Better: Admitting to and Learning from Failures in Teaching

Chair: Ashley Busby, Nicholls State University

In both the popular landscape and in pedagogy, discussions of failure are frequent. We are urged to teach our students to accept failure as an opportunity for growth. Self-help and leadership book titles urge readers to “fail forward.” In the sciences, failure is a necessary component of experimentation. And, in the arts, the links between creativity and failure have long been espoused. As Samuel Beckett wrote in *Worstward Ho* (1983), “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.” Despite such conversations surrounding failure, we often forget to apply these ideologies to our own teaching. In a 2020 SECAC pedagogy panel one participant remarked upon my “bravery” to share a recent failure. This panel seeks participants willing both to normalize and recognize the role of failure in our teaching lives. Perhaps more than ever, teaching in the time of COVID-19 continues to present new challenges. How can we as educators benefit from the insurmountable and discuss our own shortcomings as a means to find a path forward? Shorter talks focused on specific failures as well as more traditional talks examining applications of the SoTL to the arts are welcome from both studio and art history faculty.

#Family Photographs as Art Medium

Chair: David Smucker, Pratt Institute

One of photography's major roles in everyday life is to document and establish familial relationships. This panel seeks presentations by and about artists who incorporate these family photographs into their work. The uses of the family photograph as an art medium are multiple, as an object of display in itself, a found object, or part of a larger work. Many have made use of their own family photographs as a raw material, adding an autobiographical element to an assemblage, as in the photograph of Robert Rauschenberg's son in his combine “Canyon” (1959). The feeling of the personal even pervades works where the families aren't real, as in Zoe Leonard and Cheryl Dunye's “Fae Richards Photo Archive (1993-1996),” where models posed as a fictitious actor and her family. How do these kids of pictures, ordinarily destined for private viewing, tell different stories when they appear in public, as a part of a work of art? What emotional effects accrue to a work that incorporates such a photograph? If these images often serve to commemorate or perform a family's social status, what do we learn about these relationships through the lens of these artists' works?

#Feminism, Racism, and Digital Art

Chairs: Judith Brodsky, Rutgers University & Ferris Olin, Rutgers University

The conventional history of analog and digital art is built on the epistemological structure of the patriarchal society which categorizes technology and technology-based art as fields within the white male sphere and has thus erased the contributions of women artists, especially BIPOC women. The truth is that women artists have been working with analog and digital technology since computers became available to the public in the 1960s. Furthermore, Black and brown artists like Howardena Pindell and Adrian Piper were among the first artists to experiment with analog video. Even though the origins of the online world are patriarchal, Legacy Russell, Hannah Black, Skawennati, and other BIPOC artists postulate that the online world offers the opportunity for BIPOC, and queer artists freedom from the white male binary society to create work that expresses their true identities. This session will present talks restoring women artists to the record of analog and digital art as well as addressing the potential for the digital world to disrupt the misogyny and racism of the physical world.

***Graduate Research in the Field of Arts**

Chair: Joo Kim, University of Central Florida

Research has become an increasingly important concept in the field of visual arts, and the research process plays a vital role in the learning process. Artists are natural adapters, interpreters, and creators of meaning. Art-based research is a creative production that generates new knowledge or enhances existing information by investigating and exploring artifacts. The session is open to graduate students or postgraduate students interested in research in any of the following subjects (but not limited to): Studio Arts, Graphic Design, New Media, Art History and Sound Art.

***I Could Make That!**

Chair: Rocky Horton, Lipscomb University & Thomas Sturgill, Belmont University

This session seeks panelists to participate in a quiz show style discussion around the theme of “play,” art as a game, and playfulness in art. The recent frenzy around Maurizio Cattelan’s duct taped banana has illuminated the expectation of “seriousness” in art. While art and art history are serious endeavors, much of the art world has elements of playfulness, silliness, and the absurd. Part game show and part academic panel, each panelist (and perhaps the audience) will participate in a series of challenges designed to explore the topic, the structure of the show creating a lively interactive environment for discussion as well as embodying the topic being discussed.

#In Need of Care

Chairs: Colleen Merrill, Bluegrass Community & Technical College & Michael Kellner, Columbus College of Art & Design

The pandemic illuminated and intensified caregivers’ difficulties in navigating teaching, research, and professional service required for career growth. This session will examine how the hierarchies of success demanded in academia disproportionately impact caregivers. We understand caregiver as a capacious term, encompassing everyone from individuals who are involved in the care of dependents such as children and aging parents, to include those who must take care of themselves due to long term illness, disability,

or other factors. We invite caregivers to share their experiences, addressing the need for social and financial support in our arts-related systems and institutions, and to consider ways to challenge the status quo.

Issues in Contemporary Art and New Critical Perspectives

Chairs: Amanda Lechner, Virginia Tech & Melissa Geiger, East Stroudsburg University of Pennsylvania

Art of the past half century is notoriously diverse; it demands a range of interpretive strategies and art historical methodologies, and a simultaneous attention to material, form, and underlying concepts. The papers in this session will focus on specific case studies but collectively accent themes such as memory, social justice, the relationship between the verbal and the visual, and discursive and ideological biases. Paper topics might also include: new collections, installations, and/or exhibitions, and trends/issues in current patronage. Throughout, close readings of specific works will open onto more general reflections concerning the broader history of art and various possible futures. All theoretical approaches are acceptable for review as well as artists' perspectives on the subject.

***Mythogenesis: Making and Telling Stories in the Arts**

Chairs: Kasie Alt, Georgia Southern University & Claudia Wilburn, Brenau University

Sometimes a thing becomes so big, so overwhelming, it acquires a nature larger than life. These past few years we have all had personal experience with such events. In times like these, when the world seems at odds with itself, myths can give us a sense of place and purpose. We write, make art, make and tell stories to make sense of things, and to make it part of our own stories. Michel Baridon, in writing about the creation of 18th-century landscape gardens, wrote that such spaces were “inspired by myth, not concepts, and myths can survive contradiction.” According to historian Henry Nash Smith, a myth “fuses concept and emotion into an image,” which allows it to survive, even thrive, amidst chaos and contradiction. This panel seeks to explore the idea of art as an act of mythogenesis, of fusing emotions and ideas. We invite artists to speak about the use of such myth making and telling in their own work, as well as art historical studies of artists and/or artworks that create or make use of myths, and any other discussions that grapple with the concept of myth making and its relation to the arts.

#New Place / Post-Place

Chairs: Jeremy Culler, University of South Carolina Aiken & James Enos, University of Georgia, Athens & Forest Kelley, University of Kentucky

This session will address initiatives that incorporate expanded conceptions of place-based forms of inquiry into creative practice and pedagogy, including those engaging socio-environmental and political ecologies/histories in ways that center interconnectivity and collaboration. While interested in research that bonds deeply with issues of social responsibility and citizenship to identify (shared) spaces of practice, this panel will specifically examine work grappling with tensions in current spaces absent a readily identifiable common(s). To this end, we aim to illuminate conceptions of place, or place-based socio-political realities, where the virtual eclipses the temporal. We are also interested in discussing opportunities and changes that creatives/researchers are making in relation to approaching spaces of post-hope/truth or planetary forms of trauma. For example, how are subjects like virtual labor, object/nonobject(s), detachment, atomization, emerging mythologies, and dogma compelling practitioners/researchers to adapt? How might artists, art historians, architects, and community collectives generate and refine sustainable research practices in

consideration of legacies, site-specificity, and geography in flux. How do we respond to change within larger societal systems of production? Looking at research and pedagogical models, we intend to discuss possibilities for transforming sites of making into the basis of a broader socio-spatial engagement.

***NFTs: Are They a Trend?**

Chair: Nikhil Ghodke, Auburn University at Montgomery

We are increasingly seeing how the prevalence of NFTs (non-fungible tokens) and blockchain technology are redefining the current art space; we are at a watershed moment of historical proportions, where we are witnessing an art trend become art history. But do NFTs also have the potential to affect applications in design? Will this trend affect design and museums? And is blockchain technology set to disrupt the art and design worlds? This session invites contributions from the fields of design, art history and museum studies to present diverse perspectives around this digital culture that we are in.

#Open Session: Feminist Art

Chairs: Miriam Kienle, University of Kentucky & Bárbara Tyner, Centro de Cultura Casa Lamm

This open session on feminist art seeks papers that address the aesthetic, intellectual, and political impact of women of all gender expressions on the visual arts and art history, both past and present. In particular, we seek papers that attend to the intersections of gender and race, nationality, ethnicity, religion, sexual orientation, age, dis/ability, and/or economic status.

***Photography's Environmental Impacts**

Chair: Erin Pauwels, Tyler School of Art and Architecture and Temple University

Photography plays a complex role in the ongoing environmental crisis as a tool of activism and illusion. On the one hand, depictions of wild places and natural wonders have been crucial aids in preservation—helping to establish land trusts and National Parks, raising awareness of endangered species, and supporting fundraising for conservation efforts. Yet cameras also have been used since their inception to advance colonial and capitalist interests. Survey expeditions assessed the value of natural resources and mapped land for potential development. Nature photography, by romanticizing pristine landscapes, minimized or erased the presence of Indigenous peoples, downplayed evidence of human-caused environmental impacts, and paradoxically, promoted tourism. Equally important questions exist regarding the sustainability of photographic practices and processes. In its demand for materials such as silver, salt, glass, cotton, egg whites, gelatin, and diverse chemical components, photographic industries stimulate international trade networks to produce significant material extraction and pollution. This panel invites papers that consider the manifold engagements between photography and the environment in history or contemporary practice, or which examine photographic histories from the perspectives of Ecocriticism and Indigenous Studies. In keeping with the global nature of climate crisis, transnational, transcultural and hemispheric approaches are particularly welcome.

#Please Do Touch the Art: Tactility and the Artist's Need for Physical Touch

Chair: Dafna Steinberg, Moore College of Art and Design

In the year 2020, the world lost its way of life. Between lockdowns and new health protocols, people found they could not live in the ways they had previously been accustomed to living. One of the major things many found they lacked during the COVID-19 pandemic was the connection to human touch. Art, which is inherently tactile, coming out of the pandemic reflected this need in how it was produced. Mail art open calls went up as did collaborative projects. Imagery incorporated hands and people embracing. Artists began experimenting with new tactilely involved materials and shared their experiences on social media. One artist even created a significant other out of foam with whom they could imagine a less solitary life, images of which they shared on Instagram. This panel will look to explore how the pandemic shifted the ways in which artists think about touch both as a theme to their work and as a part of their practice.

Queer Approaches and Bodies

Chairs: Anthony Morris, Austin Peay State University, Joshua Brinlee, University of Mississippi & Jennifer Sichel, University of Louisville

This panel examines queer approaches to art and art history, with an accent on artistic strategies used to represent the body and to express non-normative, and queer identities. Attending closely to intersections of race, ethnicity, sexuality, gender, ability and class, and alert to adjacent themes such as power, health, pleasure, and civil rights, it addresses ways in which cultural producers assemble queer objects, reimagine institutions, resist being defined by the mainstream, and seek to promulgate alternative futures.

***Radically Rural: Decentered Craft Practices**

Chair: Sarah Parrish, Plymouth State University & Judith Hull, Independent Scholar

Craft has long been associated with rural areas, both in practice and in the cultural imagination. Rural histories, traditions, and landscapes have inspired generations of makers who were raised in a rural community or drawn to its lifestyle. At the same time, the presumed provincialism of craft has contributed to its marginalization in art historical hierarchies. This session invites papers that contemplate craft practices beyond urban centers. What local imagery, materials and techniques have artists synthesized to propose distinct regional identities? How does craft function to protect and promote local economies? Has the remote siting of many craft schools and residencies shaped understandings of craft? Does working outside of the city help or hinder marginalized voices in craft? This session challenges prevailing stereotypes about rural crafts, proposing instead that the decentralized structure of rural arts networks creates new possibilities for making and being.

#Re-Imagining the Classroom: New Strategies for Building Success and Community

Chair: Jessie Van der Laan, Walters State Community College

Since March of 2020, students and faculty have rapidly switched modalities, mindsets, and methods as we have grappled with pandemics of health, justice, and environment. This change has revealed both untapped resources and previously over-looked burdens. This panel seeks strategies for re-thinking assignments, structures, and expectations in the classroom with a holistic mindset. As we rebuild our courses and our communities, what should stay and what should go?

#Reshaping the (Art) World: Integrating Socially Engaged Research into Art History Curriculums

Chairs: Cindy Persinger, California University of Pennsylvania & Azar Rejaie, University of Houston, Downtown

Undergraduate students reap many benefits by engaging in authentic research experiences and benefit even further when these experiences are incorporated into the curriculum. Further, we believe that integrating socially engaged research into the art history curriculum has the potential to reshape hierarchies that have long existed in the field. Socially engaged research is research that produces knowledge through a process that is both inclusive and collaborative as it engenders productive dialogue within and across diverse social groups regarding issues of concern, be they social, political, cultural, environmental, or otherwise. This session brings together those who have an interest in, ideas about, and/or experience with incorporating socially engaged research experiences into the curriculum as a means to foster a more equitable, inclusive, and just (art) world. The panel explores the possibilities of incorporating socially engaged research at all levels of instruction (general education to upper level) and all types of institutions (community colleges, four-year comprehensive universities and colleges, and research universities). Paper topics may address, but are not limited to, how to design projects, overcome challenges, reap benefits, assess outcomes, and negotiate institutional and societal structures.

***Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood**

Chairs: Tracy Stonestreet, Virginia Commonwealth University Qatar & Sarah Irvin, Independent Artist, Curator, and Writer

Sitting within the fuzzy boundaries of the self as it is formed and unformed against the shifting terrain of care, this panel examines the various outcomes of adjusting one's identity to include "parent." Such caretaking involves constant negotiations with the child's developing self, who, in many ways, is both a mirror and rejection of the caretaker. The push/pull between replication and rejection, even when unrecognized by the child themselves, contributes to the ongoing undulation of adult subjecthood. We invite discussions of projects, either current or historical, that figure the identity of the parent not as stable, but as an ongoing process of becoming that happens in conjunction with existing identities. Through discussions, artist talks, performances, or scholarly writing, we hope to collectively emphasize ideas of parent-as-process, rather than as a universal, pre-determined whole. The current visual arts discourse related to child-rearing is dominated by the voices of white cis-female motherhood, and this panel seeks to provide a more robust picture of human reproduction and rearing that disrupts the placement of care in a gender binary. Contributors of all genders and backgrounds are encouraged to apply.

#Skate and Destroy: Skateboarding's Influence on Art, Design and Culture

Chair: Jason Swift, University of West Georgia

Skateboarding has survived the test of time since its early days as sidewalk surfing when the surf was flat, to its boom in the 1970s and the growth of skateparks, to the 1980's and 1990's advances in tricks, skateboard design and subculture status and its worldwide popularity today. But, what has been its impact on art, design and culture reaching beyond its status as a subculture and once perceived as a crime in the eyes of the mainstream? How has skateboarding taken from mainstream art, design and culture and subverted it, re-imagined it and jammed it? This session is an investigation of skateboarding and its influence, impact, legacy and

importance. It seeks presenters who can speak to the role that skateboarding has played in art and design, personal practice, culture, and redefining visual worlds in subcultures and the mainstream.

***Surviving the Creative Space: Teamwork Techniques for Artists and Designers**

Chair: Sherry Freyermuth, Clark University

Much of the work art and design students create is individually motivated, self-reflective, and focused on personal professional goals. As educators, how do we prepare art and design students for the collaborative process beyond graduation? This session welcomes points of view from all areas of artist studies including studio art, art history, and graphic design. Whether our students leave school to run a solo studio practice, work in a museum, or join an agency setting, they will need to understand effective communication and teamwork skills. This session is designed to evaluate and share successful (or not so successful) case studies for collaborative classroom projects. Questions to consider are: do group projects provide an opportunity to develop meaningful collaboration skills? How do you evaluate collaborative projects? Are there other ways to foster collaboration beyond the group project? What lessons have been learned and how have you adapted collaborative projects over time? Has the increase in working remotely changed the way you think about collaboration?

#Techno-Terrors: Representations of Death, Power and Capital in the Post-Internet

Chair: Norberto Gomez, Montgomery College

In the midst of COVID-19, humanity has turned to network technology to mediate its need for social interaction where face-to-face communication has become dangerous. Family members are video calling their loved ones, watching as they die alone in hospitals. With more users globally living on the network, so too rise the numbers of the digital dead and dying, sometimes shockingly live streamed: the death of Black lives at the hands of Police, suicides and freak accidents, and images of war, and other acts of violence. The morbid is delivered into the palm of one's hand: where director, actor, and spectator are entangled. For the Post-Internet Age, this means we are surrounded by something approaching ghosts in the machine, zombies, an online necropolis where the accounts of the dead continue to tweet well into the afterlife, resulting in a commodification of the dead, or the "digital afterlife industry" (Öhman and Floridi 2017). We seek papers addressing human anxiety and fear resulting from our integration—or disintegration—with technology, expressed through the lens of global horror cinema and television, as well as their intersection with other visual and performing arts. Preference for an interdisciplinary, critical, global perspective, not reliant solely on Hollywood cinema.

The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

Chair: Michael Borowski, Virginia Tech

Narratives of LGBTQ+ lives have typically been centered in urban areas, particularly large coastal cities such as New York City, Los Angeles, or San Francisco. These stories often frame the rural (and by association the South) as a regressive, dangerous place that must be escaped. But what about the estimated 3 million queer folk living outside of urban centers in the United States. Where are the stories of LGBTQ+ people who never left their small towns, either by choice or necessity? And who are now choosing to leave cities and getting out in the country? This panel will investigate the role that the rural plays in LGBTQ+ creative practitioners in art and/or design. Some potential themes include representation and the politics of visibility, intersectional dynamics, community

building, nature, histories and storytelling, among numerous others. These narratives may be historical or contemporary. They may also be focused on an individual or collective community projects. BIPOC perspectives are essential to this conversation and are strongly encouraged to apply.

***The “Socially” Constructed Self: Expression in the Dis- and Hyper-Connected “Not-so-post-Covid” Era
Chair: Greg Shelnett, University of Delaware**

Much—perhaps too much—has already been said about the dissonance between our hyper-connected virtual, digital lives and our ever-evolving face-to-face “real” lives. Studies have shown that “‘hyperconnection’ is related to irritability, anxiety, insomnia and isolation due extending on-work hours. It is caused by the erosion of barriers between private and work life, also contributing to elevated patterns of sedentary behavior and mortality.” And this is on top of existing inequities, especially for underrepresented and historically marginalized populations. As Richard C. Greenwald, President & CEO of the Soulsville Foundation, Memphis, TN asked: “Why does it take a pandemic to raise awareness and concerns about the inequity of arts education, when we have known all along that inequities exist?” This panel seeks to ask students and arts professionals of all callings to ponder: Could this time be different? And if so, how? What are the long-term implications for our teaching and learning environments? The embodied (and disembodied) experiences of students? For our pedagogies? For ourselves?

#The Visual Arts’ Engagement with Music, Theater, and Dance

Chairs: JoLee Stephens, Glendale Community College & Lara Kuykendall, Ball State University

In 1916 artist and dance historian Troy Kinney wrote, “Art, as expressed on canvas or in bronze or marble, has always been sensitive to the influence of the dance. ... Dancing, painting, and sculpture, are in a sense, the sister arts, however far apart they may seem in modes of expression at first glance.” This sentiment could easily be expanded to include music and the theatrical arts, as similar dialogues have occurred between the visual arts and these disciplines, as well. From the synesthesia of Kandinsky, to Picasso’s work with the Ballet Russe, to the experimentations at Black Mountain College, these engagements have been rich. This session will showcase current scholarship that considers the impact of creative interchanges between the visual arts, music, theater, and dance. Papers that address visual artists’ forays into set design, costume design, choreography, and musical compositions are welcome, as are those that examine visual artists who cultivated relationships and/or collaborated with musicians, dancers, actors, and impresarios. Papers that explore exhibitions that brought the performing arts into the museum or the visual arts into performing arts centers are also appropriate. Topics from any historical era or geographical locale will be considered for this session.

#The Washington Color School and its Afterlives

Chairs: Jennifer Wester, Notre Dame of Maryland University & Katie Larson, Baylor University

In the 1960s, the Washington Color School expanded on the recent development of color field painting in ways that responded to the specific geographic and cultural factors of Washington, DC. Drawing from the unique topography of the Capital, the impactful presence of the Phillips Collection and the Washington Gallery of Modern Art, and the physical and discursive distance from the New York School, these artists developed a distinct approach to abstract painting. They also built a diverse and powerful artistic community that thrived in the galleries of P Street and grew through teaching and mentorship. This session invites papers that address the Washington Color School and its afterlives. Possible topics include the legacies of individual artists, both as makers and

as teachers; the impact of the pedagogy adopted by Washington-based arts programs at Howard University, Catholic University, American University and the Corcoran; the role of the WCS in establishing DC as an artistic center with its own particular identity; and the collectors and institutions who supported the Washington Color School and protected its memory. We especially invite papers that focus on the African American artists of the Washington Color School and their impact on the Black arts community in DC.

STUDIO ART SESSIONS

***Art 101: Teaching without Toxins**

Chair: Misty Bennett, University of Montevallo

Can painting be taught in a safe way using no toxic mediums or solvents? How do the issues differ with acrylic and oil paint? What does this look like in a classroom setting? Are there ways to make your painting practice more environmentally friendly without sacrificing methodology? Teaching our students to become good stewards of their own health and that of the planet is increasingly important, and many faculty share the concern of best practices in group or classroom settings. We have a responsibility to give our students as much material knowledge as we can, but also a concern about the effect these materials may have on our bodies and the planet. This session will explore how painting materials commonly used in studio classroom settings can break from tradition to become less harmful to both our personal health and that of the environment.

#Art and Identity

Chair: Mary Laube, University of Tennessee

In the essay “Cultural Identity and Diaspora,” cultural theorist Stuart Hall argues that cultural identity is in a continual state of becoming. While it is inherently tethered to one’s past, it is by no means static. The past, as Hall writes, is “always constructed through memory, fantasy, narrative, and myth.” Identity is transformative. It is both fragmented and generative as it repeatedly repositions itself in relationship to the dynamics of power and difference. This session seeks to bring together artists whose work orbits themes of culture, race, and diaspora. How can visual art be a platform for the re-codification of cultural signifiers? How can art represent the elusive and immeasurable conditions of identity? How do artists reimagine and resist colonial perspectives of culture?

***Black**

Chair: Gary Chapman, The University of Alabama at Birmingham

The color black has been a fundamental interest of artists throughout history; Juan Sánchez Cotán, Édouard Manet, Kazimir Malevich, Louise Nevelson and Anish Kapoor are a few important and clear examples. Another precedent is the fashion industry’s undeniable obsession with Black. In his 1967 manifesto *Black Is the Awareness of a New Reality*, Aldo Tambellini wrote: “I see ‘Black’ very clearly as the beginning of all things ... There was ‘Black’ before there was light in the whole universe. There is ‘Black’ inside the womb before the child is born. ‘Black’ is not the opposite of white; it is a state of being.” This panel invites papers that

explore the many ways artists explore, define, interpret, and see black. How do artists use black aesthetically, metaphorically and or symbolically? Proposals might address (but are not limited to) aesthetics, minimalism, mortality, politics, and race.

#Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

Chair: Laura Mongiovi, Flagler College

Experiences outside our way of knowing are vital to the development of citizenship. Such moments reveal new ideas, expose circumstances and foster compassion. New-found knowledge can stimulate a sense of awareness not previously realized, promoting acceptance and support. Practices associated with visual art provide rich opportunities for these types of experiences to unfold. The act of making can extend beyond the individual, allowing students to connect with groups or people they are unfamiliar with. How does the student navigate meeting, learning and working with someone they have not met before and whose viewpoints may differ from their own? What happens when we ask our students to learn about someone so they can make something with or for that person? What types of relationships are formed and what are the benefits to both student and collaborator? This panel will focus on how we can expand pedagogy beyond the basics of disseminating information to community engaged experiences that promote respect and responsibility for an inclusive society.

#Collaboration in Uncertain Times

Chairs: Belinda Haikes, The College of New Jersey & Jennida Chase, University of North Carolina at Greensboro

The act of collaboration is working with someone to produce or create something. Collaboration is the ability to work with others and this skill has become a vital part of modern art and design practice. But it is not always an intuitive process. Between remote working, shrinking budgets for colleges and arts organizations, the imperative for collaboration and making a lasting impact is ever-present and yet more difficult to achieve. This panel session seeks to address the hows and whys of collaboration, exploring strategies of successful collaboration and looking at challenges in collaborative methods. From the original atelier model of master and apprentice to radical notions of collaboration and experimentation between artists and designers, to practical methods for students working with clients, collaboration is the cornerstone of creative growth. As the Musician, Brian Eno reminds us, “Every collaboration helps you grow.” The ability to grow with and through collaboration is nothing short of a gift. We seek panelists willing to share how collaboration has impacted their practice, both as artists and educators, and how they plan to continue for robust collaborations going forward. This session welcomes varied responses to contemporary issues concerning collaborative practices.

***Filling the Gap**

Chairs: Jason John, University of North Florida & Amy Beecham, University of North Florida

Finding the balance between developing technique and content can be difficult in studio courses. Combining craft and concept is common pedagogy in graduate programs, but is rare in undergraduate courses. Covering context and ideas in a studio-based course takes time away from practice. But simply inundating the students with contemporary work in hopes they will “get it” doesn’t give them enough context to understand why the work is contemporary, or how to apply such ideas to their own practice. This panel will explore undergraduate approaches to seminar courses that give students art historical context from a studio practitioner’s

perspective, taught in tandem with a studio course. Topics could include approaches to lecture courses that bridge the gap between idea and practice.

#Makerspaces: Developing A Cross-Disciplinary Space

Chair: Jake Weigel, California State University, Stanislaus

A makerspace is a designated area built for collaboration and experimentation in problem-solving and design solutions. They offer a variety of tools and processes available to cover the breadth of programs within a department or university and can act as a central hub for innovation and cross-disciplinary experiential learning and other high-impact practices. The DIY culture behind makerspaces inherently supports the power of education with modern technology that promotes innovation, entrepreneurship, social justice, and community engagement while looking for solutions to solve global challenges. This panel offers examples and discussion for proposing makerspaces at the department, college and university levels. This includes proposals and dissemination of information to students, staff, faculty and administration students for critical buy-in from all involved parties and how to approach each group.

#Meaning and Making

Chair: Kimberly Riner, Georgia Southern University

In a teaching world where we scarcely have enough time with students to teach mastery in techniques, how do we balance teaching content? Many art programs currently give students a maximum of three classes per media, how can we, in those three short semesters we give them all they need to know about a medium, teach them to create engaging, conceptual artwork and how to run the business of being an artist? What area gets short changed? If we wait to teach content in the Junior/Senior level courses, students are under prepared for their graduation exhibitions and graduate school applications. Their work can be underdeveloped with potential lost. Teaching content early in the curriculum can be difficult at a time when they have yet to develop the technical skills needed to be successful. Is there a way to find a balance between technical proficiency and conceptual training? This panel will share best practices and innovative teaching methods, and will explore teaching content in an intentional way.

Show Us Your Influences

Chair: Jason Lee, West Virginia University

What was it that got you started? Was it a single piece of art? Was it a body of work? A show? An instructor? We are a sum of our experiences. As contemporary practitioners of art we stand on the shoulders of giants, or at the very least walked through doors that were left ajar by those that worked before us. This panel call asks you to show us what you are made of. What artists or what work made you want to make art, or made you feel that you could be an artist? The concept of influence is also ongoing. Who inspires you now versus then, and how has your practice changed in response to new influences? This panel calls on presenters to share their stories of who, what and how they are influenced and how it has impacted their practice.

#Supporting Diversity, Equity, Accessibility, and Inclusion [DEAI] in Critique

Chair: Ellen Mueller, Minneapolis College of Art and Design

As diversity, equity, accessibility, and inclusion [DEAI] becomes more widely supported and integrated into higher education, various sub-topics have become more prominently visible, including critique practices. We see evidence of this renewed interest via a number of sources, from the 2016 documentary film, “Room of Silence,” to highly structured critique approaches such as Liz Lerman’s “Critical Response Process”, to full books such as Pamela Fraser and Roger Rothman’s “Beyond Critique” (2018) or Terry Barrett’s “Crits: A Student Manual” (2018). This panel seeks submissions that address the intersection of critique and DEAI. Topics of investigation could include, but are not limited to: examining existing or proposed approaches that foreground DEAI considerations; discussing student preparation for critique; looking at the past, present, and future of these practices; integrating technology; or examining other related topics.

UNDERGRADUATE SESSION

#Undergraduate Art History Session

Chair: Amy Frederick, Centre College

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. Please email faculty support letter and résumé to amy.frederick@centre.edu.