



SECAC 2021
Lexington, KY
Nov. 10–13, 2021

submissions

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All proposals and supporting documentation must be submitted through the secure submission platform. Proposals sent to session chairs directly will not be considered for inclusion in the conference program.

You may submit up to two paper proposals. Please note, you may only present one paper. If two proposals from one applicant are selected, then the session chairs, in consultation with the Conference Director and his committee, will decide which proposal will be accepted and presented at the conference.

You may chair one session in addition to giving one paper in your own session or in another session.

All proposals must be submitted by 11:59 pm EDT on May 4, 2021. If selected to participate in the annual conference, current SECAC membership and conference registration are required for all presenters.

Notifications will be made to applicants on or about June 24, 2021.

Questions may be directed to 2021 Conference Director Rob Jensen (secac2021@uky.edu). For logistical assistance, contact SECAC Administrator Christine Tate (admin@secac.org).

AFFILIATE SOCIETY SESSIONS

American and European Symbolist Paintings: 1850-1900

ATSAH Affiliate Session

Chair: Liana Cheney, University of Massachusetts Lowell

Symbolism started as a literary movement in France during the nineteenth century but was quickly embraced by painters throughout Europe, in particular in England and Italy, and later in North America. The Symbolist movement emphasized subjective representation and rejected Naturalism. Symbolism is devoid of natural observations, focusing on “dreamlike” visions of decadence, death, and the allegorical world. Symbolist painters employed emblematic and mythological characters and biblical events—dark spirits, angels, gods, and goddesses—to give meaning to their visualizations. This session focuses on papers addressing aspects of nineteenth-century French, British, Italian, and American Symbolist painting, to explore how artists through dreams, fairytales, and mythology expressed or revealed their subjectivities.

Nature Connection: Art and Science

MACAA International Affiliate Session

Chair: Barbara Giorgio-Booher, Ball State University

Amidst the challenges and unpredictability of the past year, there has been a return to the outdoors with artists taking refuge in the natural world. Being in nature alone can help to reduce stress and build resilience. Artists historically have had a fascination with the natural world. This session seeks creative endeavors or assignments that focus upon nature or environmental issues that are the basis for developing an art narrative that introduces observation, experience and reflection. We hope to highlight ways to help students strive to wander and explore, recording in words and sketches, while looking for patterns or textures. What are some creative ways that we can engage students in making a connection between art and science?

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 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

Community Art Education Partnerships

Chair: George Szekely, University of Kentucky

This panel is devoted to presentations by art education faculty working with K-12 students in a variety of school settings. Possible topics of conversation might include the challenges of setting up relationships between the college or university and community schools; working with disadvantaged children; integrating arts education into K-12 environments, especially in poor districts and communities of color.

Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

Chairs: Billy Friebele, Loyola University Maryland & Jon Malis, Loyola University Maryland

As art departments seek a stable position in a rapidly changing academic context, the importance of securing interdisciplinary partnerships and connections is becoming more vital. In some cases, this may be motivated by a move towards more "job-ready" fields. This may also take the form of consolidating multiple artistic fields into a unified major or minor. After an

external review and budget-driven cuts to our faculty lines, our department proposed a new gateway course that addresses core histories, theories and practices in art history, studio art, and photography. Similarly, we recently launched a co-taught 3d Design and CAD course with our Engineering program. We want to understand how these types of moves operate both as a survival mechanism and as potential areas of new growth. Is intermedia, the model espoused by Dick Higgins and the Fluxus movement, gaining new relevance? With the liberal arts model facing challenges due to economic instability that will only increase due to financial pressures from the pandemic, how can we use cross-disciplinary collaboration to secure the future of the arts on our campuses? The arts are uniquely positioned to partner with other disciplines, but what are the potential risks and rewards of such a move?

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 is required. The goal so far is 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 that would be affected by the implementation of new policies and classroom techniques. ADA requirements often only cover 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.

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.

The People's Art: Public Art Near the Line of Fire

Chair: Morgan Hamilton, Florida State University

What we witnessed on live television January 6th, 2021 was nothing short of terrorizing for defenders and believers in democracy, and also those who preserve and protect the art and architecture of our nation. Nearly every federal building in Washington, D.C. has early and

contemporary artwork that is owned by the American people, effectively making the widest complex of public museums in the country. The United States Capitol building runs dozens of tours a day to show off the collection of sculptures, paintings, architecture, and political history. The office building runs like a museum, and the museum operates as an office building. When the insurrectionists broke into the Capitol, they had no respect for anything or anyone in their path. Yet the curators found little physical damage to the individual artworks in the whole building. Why did the invaders spare or ignore the art? Was it lack of respect for it, knowledge of it, or something else? This session is meant to be a forum to discuss the role, necessity, and preservation of public art. Authors should use this time to contemplate bigger questions about art education in museums, and spaces that act as museums.

Why STEAM?

Chair: Jeremy Blair, Tennessee Tech 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 side-lined approaches that could to 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.

You Did What?

Chair: Kimberly Dummons, Middle Tennessee State University

There are times while working with undergraduate students in a Studio art environment, it can feel like you are speaking to a brick wall. This is particularly true of early morning classes where the coffee hasn't had a chance to kick in. What are some of the unconventional strategies that you use in your studio classroom to enable students to break down and absorb complex information? What unusual methods have been successful in assisting students to succeed in navigating new concepts? This session will explore strategies for kickstarting creativity, introducing new media, building awareness of design, making connections between concepts, and tackling technique in new, unorthodox ways.

ART HISTORY SESSIONS

“Museums that Give the Public What it Needs” (Lonnie Bunch, 2020)

Chair: Roann Barris, Radford University

Lonnie Bunch says it more succinctly and powerfully than I can, but his 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 response: 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.

(Re)Framing the Subject: Unexpected Revelations in Portraiture

Chair: Lucienne Auz, University of Memphis

This session seeks to complicate traditional narratives ascribed to portraiture in the history of art. Portraits are often understood as purely mimetic representations of the subject's visible identity and have historically only been created to represent individuals considered most significant in society. In actuality, portraiture often produces more questions than answers and asks us to consider the larger circumstances of the individual pictured and the contexts within which the portrait was produced. While art historical scholarship in the last few decades has begun to overturn simple narratives attached to portraiture, new theoretical models drawn from disability studies, fat studies, critical race theory, and queer theory offer the opportunity to more thoroughly analyze the tradition of portraiture and reveal obscured issues within the genre of portraiture in more complex and illuminating ways. This session invites papers that address how the image of the self is contingent upon the image of the other – whether implicitly or explicitly constructed by the portraits' subjects; complicate the assumed boundaries between artists, subjects, and viewers, and between the concept of the self and that "self's" cultural environments; and reconsider how artistic interpretation and the audience's reception have framed our understanding of the subject(s) over time.

A Country Unified? Visions of America in the Age of Reconstruction

Chairs: Shana Klein, Kent State University & Evie Terrono, Randolph-Macon College

While the visual culture of the American Civil War has long been the focus of scholarship and conferences, the equally influential era of the Reconstruction has garnered less attention. This panel seeks papers that investigate the visual and material culture of the Reconstruction period across diverse media such as painting, sculpture, photography, prints, sheet music, and more. How did image-makers support or resist shifts in the social and racial power dynamics in the aftermath of the Civil War? In what ways did artists and creators of material objects address the reunification of the country, the dissolution of slavery, the extension of citizenship to African Americans, the distribution of southern land with the Homestead Acts, and other social shifts during the period? How did Americans communicate excitement, skepticism, or resentment toward visions of a reunited country? How did women contribute to Reconstruction and shape the country's reunification with images and material objects? This panel welcomes papers that address the complex depictions of the Reconstruction Era in both high and low art forms.

American Art: Open Session

Chairs: Rachel Stephens, University of Alabama & Barbaranne Liakos, Northern Virginia Community College

Papers are invited on research topics in American Art (broadly defined) for this annual open session. Topics dating from first contact through 1945 will be considered, as will art from across the Americas. We particularly welcome papers that attempt to disrupt traditional Eurocentric approaches and decolonize the study of American Art. We invite, for example, studies that critique the influences of institutional racism, settler colonialism, "nationhood," white supremacy, and patriarchy on American art and its histories. We especially seek to highlight historical figures in the arts who have been underrepresented. We welcome papers from both emerging and senior scholars. Topics on any medium, including architecture are welcomed, and accepted papers will be organized into thematic 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.

Anti-Racism and Historiography: Classroom Approaches

Chairs: Lauren DiSalvo, Dixie State University & Mollie Hosmer-Dillard, Dixie State University

Racism filters through our classrooms in myriad ways. Sometimes, as it is in our case, it can be through the history and traditions our institutions decide to uphold. Other times it can be through the history of the disciplines we teach. This panel seeks to explore the ways in which we can call attention to and combat racism within the scope of the historiography of the discipline or more broadly in classroom content. We invite panelists to share lecture topics, in-class activities, or out-of-class assignments from art history and art appreciation courses. Papers that grapple with the challenges of having these discussions and that share successful methodologies for productive dialogue are welcome. We hope to begin an exchange of ideas and pedagogical approaches that are used to highlight the problematic nature of art history to our students.

Art After Authoritarianism

Chair: Antje Gamble, Murray State University

Today, as many artists, historians, and curators recon with how to operate in the face of neo-fascism, it has been important to look back at the cultural production of authoritarian regimes in history. Possibly much more telling is what happened after the end of an authoritarian regime. The support or disavow of artists after the fall of a regime gives insights into how some artists and critics continued their often opportunistic relationship to the prevailing ruling party and how others were erased, even if their work was anti-authoritarian. The study of these moments after authoritarianism have the possibility to serve as important lessons as to how fascist ideals have continued to find audiences in their original locations and abroad. Therefore, this panel seeks studies of artists and/or critics whose work was either championed or vilified after the fall of an authoritarian regime. Papers may consider either the national and/or international reception of post-authoritarian artists and critics. In particular, this panel seeks papers that consider the post-authoritarian moments outside of the two most studied (Germany Nazism and Italian Fascism), though they are welcome as well.

Art, Ecology, and Environmental Catastrophe in the Americas

Chairs: Elizabeth S. Hawley, Northeastern University & Caroline Gillaspie, The Graduate Center, CUNY

Environmental catastrophes, including extreme weather events, toxic chemical release, land degradation, and damaged ecosystems—are increasing in frequency and severity, largely as a result of human interventions in nature. Deforestation, resource extraction, fossil fuel usage and other practices have had devastating consequences. Alongside an interdisciplinary set of scholars whose works address ecological and environmental issues of our contemporary moment and earlier eras, art historians look to the ways artists have referenced—obliquely or directly—environmental concerns. Some nineteenth-century artists, for example, represented ecological destruction brought about by land overuse (or obscured it for a more picturesque vision), while contemporary artists have grappled with effects of rising tides brought about by climate change, among other concerns. This panel seeks papers that address ecological and environmental disasters in art of the Americas from the nineteenth century to the present (but will consider projects on other eras/areas), and preference will be given to papers that approach the topic from an intersectional perspective considering factors such as gender, sexuality, race, ethnicity, class and/or region. Papers might address artists' engagement with sudden environmental catastrophe; "slow violence"; erasures/omissions; Indigenous sovereignty and Traditional Ecological Knowledge (TEK); effects on non-human entities, and/or political interventions.

Art History and the Digital Humanities

Chair: Eileen McKiernan González

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.

Art History's Blind Spots

Chair: Kerr Houston, Maryland Institute College of Art

As a discipline, the history of art has repeatedly been characterized by consequential oversights, as individual and institutional habits and biases have led to the marginalization of a range of makers, objects, ideas, and practitioners. Of course, much significant work has gone into remedying these oversights, and the field is arguably more inclusive than it has ever been. But where are its current blind spots, and how might they be addressed? Where do received structures of thought, inherited terminologies, and unexamined assumptions limit our research and teaching practices or result in unjust exclusions? And where, more generally, has the history of art been shaped by what it has not been able (or willing) to see? This session aims to illuminate, interrogate, and respond to historical and current disciplinary oversights, in the hope of fostering an increasingly self-aware field of study.

Art History Out of Bounds

Chair: Kelly Wacker, University of Montevallo

As art historians seek engagement with broader and more diverse audiences beyond the walls of academia and the museum, they are not constrained by the traditional forms of knowledge sharing—the essay, the monograph, and the exhibition. Their endeavors, in some respects, mirror that of creative practice, they are recording podcasts such as Art Curious, The Lonely Palette, and Art History Babes; producing episodic internet videos like The Art Assignment; writing narrative non-fiction, such as Eunice Lipton's *Alias Olympia*; and at least one, Hannah Gadsby, is performing critically acclaimed genre-busting standup comedy. Further, a new anthology, *Socially Engaged Art History and Beyond: Alternative Approaches to the Theory and Practice of Art History*, aims to shed light on art history that is “community-engaged, public-facing, applied, and socially engaged.” This session seeks presentations about new approaches in the practice of art history and it encourages art historians working in non-traditional modes to share their experiences. Collectively we will provide an open exploratory space to ponder the question: what is art history out of bounds?

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?

Beloved Objects, Difficult Histories

Chairs: Jessica Landau, University of Pittsburgh & Carnegie Museum of Natural History & Lisa Haney, Carnegie Museum of Natural History

Once reproduced in souvenirs as diverse as coffee table books and snow globes, Carnegie Museum of Natural History is now reckoning with the problematic, racist, settler colonial, and potentially violent history of the notorious diorama, "Lion Attacking a Dromedary," a scene of Barbary lions attacking a caricatured North African figure astride a camel. Not only is the diorama an inaccurate depiction of an othered culture, the figure's head contains human remains of unknown, likely unethical, origin. One of the biggest challenges is communicating these difficult histories to a public that has traditionally embraced the diorama, adopting it as an unofficial mascot of the museum and symbol of Pittsburgh itself. This panel brings together stories of similar objects, artworks, or museum displays that represent violent pasts, contentious histories, and unpleasant facts – yet still retain support from a public that seems to have separated the object, artwork, or display from its difficult past and instead, are blinded by their personal connections. We are seeking papers from artists, art historians, and museum professionals that provide creative solutions, innovative exhibitions, or artistic responses to other individual objects or displays whose committed supporters may be reluctant to engage with these difficult histories.

Bringing Together Asian and Asian-American Art History: Challenges and Rewards

Chair: Alison Miller, University of the South

Recently there have been a variety of calls in the humanities for a closer relationship between Asian studies, Asian-American studies, and Asian diaspora studies. What does this mean for art history? How can collaboration strengthen these fields within our discipline, and what potential risks lie in such endeavors? This session seeks to build bridges and foster interdisciplinary connections in the field and in the SECAC region. Papers can be theoretical, pedagogical, or on recent research in Asian art history, Asian-American art history, or art of the Asian diaspora. Themes such as transnational art, identity, cultural encounter, or the role of museum collections in Asian, Asian diaspora, and Asian-American art history are especially welcome.

Care and Mutual Aid in Community Art Practices since 1980

Chairs: Kristen Carter, Florida Southern College & Jessica Santone, California State University, East Bay

Operating at the intersection of social justice activism and community arts, mutual aid networks and care-based projects mobilize the resources, operations, and skillsets of art to respond to

specific community needs for food, housing, education, or healing. These networks and projects often exist in the context of larger efforts to combat structural racism and other forms of systemic injustice. Like social practice and socially engaged art more broadly, their deployment has the potential to expand art participation beyond traditionally served art audiences. How have artists and cultural producers developed or created structures of support for such practices since 1980? To what extent have these projects also pushed art institutions and their guardians to see art on a continuum with public health? The session aims to shine a spotlight on histories of these practices over the past forty years, as well as to initiate dialogue about recent examples. We are particularly interested in artist-led efforts that provide care or establish networks of mutual aid beyond communities of fellow artists.

Cornerstones of Communities: The Socially Conscious Museum

Chairs: Audrey Florey, University of Missouri-Columbia & Marta Watters, University of Missouri-Columbia

Museums have the responsibility to educate and involve their communities by engaging and contextualizing different perspectives, experiences, and histories from the past to our present. They can be accessible environments that initiate conversations across social chasms and go beyond the surface to celebrate diverse audiences. In recent years, we have seen museums and artists engaging in this burgeoning mission by collaborating to re-envision traditional spaces and objects through a contemporary lens. We invite artists, curators, educators, art historians, and other art practitioners to explore papers grappling with the theoretical and practical role of museums and addressing questions like: How do we work towards decolonizing the history of art, museums, and their collections? What methods or strategies can be utilized by educators and museum staff to diversify programming, research, and exhibitions? What role can artists play in creating conversations about hegemonic structures and their deconstruction? How do we acknowledge and celebrate voices, objects, and experiences that are not traditionally a part of exhibitions? What part do public institutions, including university museums and historical societies, play in this reformation? This session seeks to identify issues and solutions to establish museums as the cornerstones of their communities, serving as critical points of intersectionality.

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.

Early Modern Women and Artistic Production, Patronage, Consumerism

Chairs: Gustav Medicus, Kent State University & Rebecca Norris, Claremont Graduate University

Scholarship continues to shed light on the nuanced contributions of women throughout the early modern period. Growing evidence records participation of secular and religious lay and elite women involved in artistic production and consumption. This panel seeks to broadly explore women as agents of exchange—artists, patrons, collectors—throughout the 1300s–1600s. We invite proposals that engage, but need not be limited to:

- Women as “makers”
- Women as patrons and/or collectors
- Women and the material culture of artistic consumption
- Women and artistic workshops and networks
- Women as subject matter of narrative or genre works

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 and the Visual Arts in the Long Eighteenth Century

Chairs: Laura Winn, Jacksonville University & Amanda Strasik, Eastern Kentucky University

This session seeks papers that explore themes and issues related to the intersection of the visual arts and gender during the long eighteenth century (1688 – 1815) in an effort to support new approaches and scholarship in what remains an understudied field of art history and visual studies. The session is intended to offer a forum for papers that consider global perspectives,

critical approaches to identity, patronage, and representation or occlusion to highlight the multifaceted relationships between gender, the visual arts, and systems of power during the Enlightenment.

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 visa versa? Does gender compliment 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.

How Things Unfold in Many Conversations: Intertwining Race Relations Studies and Art History

Chairs: Carolina Cerqueira Correa, Universidade Federal de Juiz de Fora & Melo de Souza, Universidade Federal do Rio de Janeiro

This session is about the need for historical alternatives. It is a path that unfolds conversations with people who can contribute to shedding light on different aspects of the art history, pulling its threads to unwind them in many other things. Therefore, instead of asking where artists of color are, we want to analyze the circumstances that prevent their access to the area of knowledge of art. The proposal lies in self-analysis of the discipline. It depends on the conceptualization of its object, tools, and methods, to formulate a diversified model of analysis, associated with the need to change paradigms because the dominant mode of research does not fit the object/phenomenon of study. We are looking to discuss different perspectives, different understandings of artworks, and research methods. Keeping in mind that a race relations discussion in art history we long to have includes the racialization of all bodies, where all races are questioning dynamics of power and silences incorporated in the discipline.

Image, Text, Sound: Cultivating Togetherness in Online Classrooms

Chairs: Izabel Galliera, Susquehanna University & Cristina Albu, University of Missouri, Kansas City

As art museums and universities closed during the COVID-19 pandemic, encounters with art became more technologically mediated. While the Internet provided a vital lifeline for art history teachers and learners, online learning environments often proved less immersive and collaborative. Course polls showed that students and faculty alike yearned for a sense of belonging to a more vibrant community of learners that could not be easily recreated on the web. Learning assessment became more focused on written communication in asynchronous classes and conversations often got interrupted in synchronous ones due to poor Internet connection. This panel seeks to examine how art history instructors used images, texts, and sounds to overcome miscommunication and cultivate togetherness at a time of heightened

anxiety. How did instructors collaborate with students to overcome the feeling of vulnerability associated with sharing video images and views via online platforms? Which methods and tools proved most effective in enhancing attention to class content and interpersonal exchanges? What strategies for active learning proved most productive? What viable dialogue alternatives were identified when disconnection issued? The panel aims to explore the long-term impact of these changes on the relation between images, texts, and sounds in art history classes.

Imaging/Imagining Illness: The Art of Medicine

Chair: Naomi Slipp, Auburn University at Montgomery

Medical practitioners regularly commissioned works of art and artists directly or indirectly visualized medical knowledge, addressing corporeal anxieties, public health concerns, or technological advances in medicine. Conversely, artists have critiqued medicine. Whether in service to the field or as a reaction to it, such visual productions— including illustration, models, fine art, material and visual culture, and photography—form an “art of medicine.” Such work often exhibits a tension between what can be seen and the invisible, between hypervisibility and diseases lurking beneath the surface. Various modes of visioning have been adopted to render disease, illness, and injury in art. Medical imaging, including the x-ray, MRI, CT, Ultrasound, and PET scan, similarly reveals a corporeal interior that cannot be seen by the naked eye. Technicians are formally trained to “read” images to make diagnoses. This is remarkably similar to the way that art historians read artworks. This panel seeks papers that engage with the art of medicine and elucidate its form, function, and efficacy at visualizing disease, illness, and injury. Contributions on diverse geographic regions and time periods, that address pandemics or COVID-19, and/or that utilize methods from the medical humanities, history of medicine, and history of science are welcome.

Innovative Pedagogies for the Survey

Chairs: Monica Blackmun Visonà, University of Kentucky & Kristin Barry, Ball State University

How can introductory surveys of art history meet the needs of students in the 21st century? These courses are meant to provide a foundation for further studies in art history, but they may also serve as an introduction to the humanities, and as a core course for students majoring in art education, studio art and design. In addition to straddling disparate areas of the college curriculum, the survey course must also cope with fundamental changes in the discipline of art history. Calls to decolonize our narratives ask us to consider new approaches to the survey that replace European material with examples taken from cultures around the world and reflect the increasingly global scope of art historical research. Clearly, traditional chronological categories of the Eurocentric canon are now inadequate. Faced with the challenges of juggling multiple, often intersecting art histories, and contending with students whose knowledge of world history may be quite tenuous, how are faculty organizing this introductory course? This session seeks to highlight new and innovative approaches to teaching the survey, especially ones that challenge traditional chronologies and suggest new ways to link historical narratives.

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.

Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

Chairs: Susan Waller, University of Missouri, St. Louis/Maine College of Art & Emily Burns, Auburn University

This panel seeks papers that investigate the opportunities in late nineteenth-century Paris for artists (broadly defined) who were not white and male. Paris in the later nineteenth century was a center of cultural activity that attracted international professionals in various artistic métiers from Western and Eastern Europe, Asia and the Americas who sought to take advantage of the rich educational and exhibition opportunities the city offered. In Paris, they encountered an artworld structured by institutions that were predominantly white and male. Many of foreign immigrants and visitors belonged to groups which were marginalized within these structures: women and people of color. How did Black visual artists, writers, musicians and performers engage with and navigate the structures of systemic racism in the foreign capital? How did complex messages building and dismantling racial hierarchies emerge from the dialogic spaces of the city and its exhibitions? How did foreign women undertaking various artistic practices in Paris navigate the gendered structures, fall into them, or skirt them altogether?

Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites [A-H]

Chairs: Zoe Weldon-Yochim, University of California, Santa Cruz & Christina Ayson Plank, University of California, Santa Cruz

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.

Open Session: Medieval and Renaissance Art

Chair: Vida Hull, East Tennessee State University

This session invites paper proposals on any topic dealing with European art or architecture from the fourth through sixteenth centuries.

Open Session: 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.

Pedagogies of Equity: Leveling the Playing Field and Diversifying the Art History Classroom

Chair: Jenevieve DeLosSantos, Rutgers University

Recent efforts to address the systemic lack of representation within the art history classroom have resulted in valuable dialogues on the imperative need to diversify the discipline. While many of us decolonize our syllabi and craft inclusive courses, there remain fundamental access barriers within the structure of undergraduate art historical study. With language, internship, and study abroad requirements, and modalities that inherently favor the visually abled, art history is a field that privileges privilege. Moreover, the crisis of COVID-19 has shed further light on the pressing need for equitable approaches to teaching, or strategies that strive toward educational

fairness by providing individual student support, multiple and varied pathways toward success and placing value in distinct student experiences regardless of gender, socio-economic status, ability, or racial and ethnic identity. This session builds on SECAC's long-standing interest in pedagogy in examining specific, equitable teaching practices as they relate to the study of visual materials. Topics may include practical, implementable discussions of equitable lessons, syllabus policies, and course design, or theoretical reflections on of equitable strategies of art-historical teaching. Presentations exploring ways to increase equity at the program level are also welcome including curriculum re-design and modifications to language and internship requirements.

Pedagogy and the Anthropocene

Chair: Karen Shelby, Banuch College, City University of New York

Among the many additions to the art history curriculum, the future of the discipline is also predicated on its ability to engage with the ecological, economic, and political challenges of the Anthropocene. Art history courses as well as interdisciplinary approaches to address the major environmental crises of our time have been increasingly recognized. Whether implicitly or explicitly, the tools and aesthetics of art and art history – from art and artists to museums and archives to ruins and memorials – have been deployed to help (re)conceptualize the historical formation and future implications of the Anthropocene. This session asks for presentations that address pedagogical approaches to incorporating the Anthropocene in art history courses. How can educators address the cultural-historical landscape of art history? How can instructors effectively incorporate artists who address the Anthropocene in their work? What types of assignments, including research projects or creative experiences, enhance students learning in regard to the Anthropocene? Papers may address active learning models of instruction, innovative activities, the use of museums, community or service learning, study abroad experiences, or digital technologies and resources.

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.

Photographing the Politics of Place

Chair: Lauren Graves, Boston University

This session explores photography's role in the creation, animation, and remembrance of place. Questioning the multiple frameworks that photographs function within—anthropological, touristic, colonialist, personal, vernacular—this session contemplates how photographs become part of the “perpetual production and reproduction, negotiation and renegotiation” of place (Schmidt and Faisst, 2019). This session will consider how sites of trauma, change, celebration, and the everyday are imaged, as well as more geometrically defined spaces, such as civic buildings, urban landscapes, borderlands, and boundaries. Anchoring this study to specific conceptions of space and its use will enliven questions regarding how and why photographs can produce, remember, and even replace literal and imagined place. This session will consider how photographs can be employed as tools to cultivate the relationships between space, occupier, and photographer, and photography's subsequent role in identity-building and world-making. This session welcomes interdisciplinary approaches to the study of photography, spanning time periods and geographies, grounded in the medium's material, social, cultural, and spatial uses. Through reading images for their politics of place, this panel contemplates how photographs function as a part of spatial discourse and their potential to offer alternative and emergent histories that oppose and possibly subvert the dominant culture.

Plants, Gardens and (Un)Natural Visions

Chairs: Alice Christ, University of Kentucky & Judy Bullington, Watkins College of Art, Belmont University

Gardens and the plants they sustain and display have served a wide range of cultural purposes in human civilization, rarely if ever limited to simple subsistence horticulture. People have collected, transplanted, represented, classified and actually genetically modified plants themselves in cultivation. Gardens too are a human manipulation of natural materials, perhaps intended as improvements on, escapes from, appropriations of, or substitutions for natural landscapes or ecosystems. Gardens and plants have been used, for example, to reproduce specific places, to construct utopias, or to manifest images of a supernatural world. Analysis of plants, gardens and their representations can illuminate ideologies of divine and human creation, uncultivated nature and civilization, the native and the exotic implicated, for example, in the colonial enterprise. This session presents studies of any aspect of historical manipulation and representation of plants or design of gardens as symbolic spaces or places revealing social, political or religious values of the cultures that produced them. We invite topics anywhere from "botanical decolonization" in "native plants" gardening today to Marie Antoinettes's potato flower hair ornaments to Zen gardens of stone; the milpa as cosmogram to the medieval closed garden; Persian paradise to Victorian plant prospecting, among a host of possibilities.

React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

Chairs: Eric Schruers, Independent Scholar & Kristina Olson, West Virginia University

The modern era spawned a whole new variety of platforms for artists to directly engage with the public and to champion their art for social change. From the Happenings and Performance Art of the 1950s and 1960s to the Public Art, Street Art and Social Practice art of today, this session seeks papers on topics that investigate the artists, movements and artwork that define the contemporary ideal of creating art in the public realm for direct interaction with the community and as an agent for social and political transformation.

Reconsidering Art Access, Education, and Creative Resources

Chair: Sara Woodbury, College of William and Mary

As a discipline, art history has historically defined the parameters of its subject matter through the canon, a corpus that privileges white, male artists, as numerous scholars and critics have observed. Recent scholarship has endeavored to expand and question the canon in various ways, whether through examining underrepresented artists or shifting analysis away from individual practitioners toward more network-based approaches. Yet another way to challenge the canon is to reframe the idea of art education and access beyond the accepted resources of the art world as defined through the whiteness of galleries, museums, and the academy. How does representation within the field of art history shift when we seriously consider the work of practitioners who learned to make art through instructional books, YouTube videos, correspondence schools, televised art programs, or community-based art studios and collectives? What networks do these practitioners form, and how do they intersect with art spaces such as museums or galleries? This session invites papers that explore the histories of art education endeavors beyond professional art schools and universities, from activist printmaking collectives and community-based initiatives to online tutorials. Papers that explore individuals or groups focused on BIPOC artists and communities are especially welcome and encouraged.

Reconsidering Nineteenth-Century Art

Chairs: Benjamin Harvey, Mississippi State University & Jennifer Olmsted, Wayne State University

In Europe and North America, the nineteenth century brought unfettered capitalism, class warfare, rampant colonialism, uncontrolled exploitation of resources, and a trifecta of racism, racialized oppression, and genocide. Yet it was also a century of brilliant invention and originality in the arts, music, and literature, a century in which medicine and the sciences flourished. How can we account for nineteenth-century art in our own era of civil rest, ecological degradation, and technological change? Does nineteenth-century art have anything to teach us? How did nineteenth-century artists grapple with the contradictions of their era? We invite papers that offer new ways of thinking about nineteenth-century art – including painting, sculpture, works on paper, photography, and the decorative arts from areas both within and outside of the boundaries of Europe and North America. In keeping with the conference theme, we particularly welcome presentations that address race in the nineteenth century.

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.

The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art 2021

Chair: Michelle Moseley-Christian, Virginia Tech

This proposal is for a session on "The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art." It 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 has endowed a second award in 2018; the two awards to consecutively support research before 1750 and since 1750. Participants will include past and recent award winners from both categories, in order to present their research related to the Levin Awards. The Levin Awards committee aims to try to support this session by proposing it on alternate years of the conference (previous session was 2019).

The Nature of the Beast: Monsters and Monstrosity in Art

Chairs: 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 Public Square in the American South: Commemoration, Memorialization, and Reformation

Chair: Craig Reynolds, Virginia State Capitol

The public square is a defining feature of cities and towns across the American South. These urban landscapes are touted for their historic nature, their contributing characteristic to adjacent buildings of architectural significance, their role as art gallery, and a stage for a range of community events. Of late, the public square is epicenter of open debate on symbols and meaning, many of them rooted in racist and inaccurate histories involving the nature of public portraiture as a measure of social memory and community identity. And, recent actions exposed deep connections between citizens and the physical public spaces where monuments and memorials have been erected. Many of these events, however, have involved violence played out live on television and online, including the shocking insurrection at the West Lawn of the U.S. Capitol. This session welcomes submissions broadly considering the public square in the American South, the variety of ways individuals, groups, artists, donors, religious organizations, and governments use these spaces to commemorate and memorialize, and in the contemporary, the manner in which these spaces have become sites of reformation. Possible topics include: gender disparities, racial inequity, public art, protest art, statue/monument removal, preservation challenges, access and ownership, and funding.

Towards an Inclusive Early Modern Art History

Chairs: Ashley Elston, Berea College & Joseph M. Silva, Community College of Rhode Island

In her introduction to *Reframing the Renaissance* (1995), Claire Farago called for “accounts that allow the disparate voices that have contributed to European concepts of art to be heard.” Such a need, still present over 25 years later, reflects how the study of Western European art in the early modern period has long focused on works produced, commissioned and consumed by a specific group of people, namely white, wealthy, educated, Christian men. In response to the theme of this year’s conference, we solicit papers that critique and challenge a narrow perspective of Renaissance art history. Topics that address the historically marginalized—in terms of ethnicity, race, gender, sexuality, religion and class (or a combination thereof)—and their participation, rejection and/or representation in art c. 1300-1700 are strongly encouraged. By exploring and incorporating the practices, images, perspectives and voices of those largely ignored by history, we aim to expand and deepen our understanding of the social and cultural dynamics of Renaissance art.

Transcending Walls: Artists Making Good Trouble at the U.S./Mexico Border [A-H]

Chair: Melissa Warak, University of Texas at El Paso

In January 2021, London’s Design Museum awarded the prestigious Beazley Design of the Year award for 2020 to architects Ronald Rael and Virginia San Fratello and Colectivo Chopeke for "Teeter-Totter Wall," a project for which the group had designed and installed a series of pink teeter-totters along and within the border wall between El Paso, Texas, and Ciudad Juárez in Mexico. Using a ubiquitous playground structure, "Teeter-Totter Wall" allowed children and adults in Texas and Mexico to play together through the wall. The work was viewed by many in

El Paso and Ciudad Juárez as the coming together of communities as well as an act of defiance of the wall itself. This panel seeks submissions on contemporary art projects that complicate notions of the “third space” of the border region between the U.S. and Mexico, to use Gloria Anzaldúa’s phrase from her book "Borderlands." Topics may relate to border walls themselves, migration and immigration, language, labor, community, violence, or other concerns shared in border spaces. How have artists working on these topics addressed regional specificity to make these works legible to broader audiences in the U.S. and globally? How does border art relate more broadly to theories of art activism?

University Art Collections – Are They Adapting and How?

Chair: Debra Murphy, University of North Florida

In light of the theme of the 2021 SECAC meetings, presentations are invited that consider how the permanent art collections of colleges and universities are being utilized to address issues surrounding constructs of power, privilege, racism, and oppression. Have problematic works been deaccessioned? Are works by marginalized populations being added? Is it possible to maintain a permanent collection that can address through exhibitions the pressing topics of our times? Examples of successful exhibitions from permanent collections that reflect “ the social responsibilities of artists, designers, and academics in higher education” are especially encouraged.

Visual & 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.

GRAPHIC DESIGN SESSIONS

Becoming Culturally Competent Design Educators

Chair: Neil Ward, Drake University

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. I realize that this is an aspirational statement but it doesn't have to be. Engaging in workshops such as Designing for Equity through Creative Reaction Lab and Facilitating Intercultural Awareness through True North Intercultural help guide educators through pedagogical frameworks to acknowledge individual identity (intersectionality included) and culture, how to mindfully interact with a culture different than their own, and best practices to ensure that there are equity and awareness in idea generation, decision making, and final execution of design work. Giving educators the toolkit and first-hand experience to guide students through the process to become culturally and self-aware designers. This session invites design educators to present resources they have found/used to incorporate identity and culture into pedagogical practices and their successful/unsuccessful experiences guiding students to become culturally and self-aware designers.

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?

CHOPPED: Graphic Design Edition

Chairs: Matthew Finn, William Paterson University & Kevin Cates, University of Arkansas at Little Rock

Taking inspiration from Gertrude Stein's Saturday evening salons in 1920s Paris that brought together artists, writers, and philosophers to exchange ideas, enjoy intellectual conversation, and libations, this session seeks three graphic designers to “compete” in a design challenge. Each designer will be supplied with the same word document and 3 images (the secret

ingredients) for them to use in their own creative way within a defined timeframe. The designers' computers will be connected to projectors so the audience can watch the design process. The two winners, which will be judged by the audience, will move on to the final round to compete with a new set of images and text. All disciplines will be invited to watch the designers compete, engage in conversation, and enjoy music, snacks, and libations. In the end, a CHOPPED: Graphic Design champion will be awarded. This session was accepted last year but was canceled due to the conference moving online. When submitting, in lieu of an abstract, please submit a brief bio and a portfolio link to your personal work.

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. All the while, contributing to race, class, gender, economic, and ecological in-equities. Acknowledging these in-equities has had many permutations. Yet, adopting industry-wide standards and permanent change has been a complex task. A task where 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 that explore design as a method for creating a more equitable future. It seeks educators that design for social, cultural, and ecological sustainability. It seeks educators that aim to redesign the role of technology and industry values. It seeks educators that work to prioritize professional accountability and elevate the human condition.

Finding Someone to Look Up To: Going Beyond Diversity and Inclusion Statements

Chair: Ting Wang-Hedges, Oklahoma State University

Thanks partly to the large-scale BLM protests in 2020, our department has formed a diversity and inclusion statement to be included in each faculty member's syllabus. Design departments have looked to previous resources from the famous 1991 symposium *Why Is Graphic Design 93% White?* to current BIPOC Design History classes to craft programs highlighting diversity and multiculturalism. However, should diversity go beyond the equal distribution of races? Equity Designer, Antionette Carroll says "Diversity in design means diversity of experience, perspective and creativity, otherwise known as diversity of thought...The lack of diversity in design is not only in numbers but also in the lack of diverse role models, opportunities and public awareness, which leads to apathy, insensitivity and discrimination." The question is, how to apply our own diverse experiences and education into teaching in studio-based environments. Design history educators capitalize on these ideas in the types of classes they teach, so how do we keep pace? Have we tried before and what has been successful? Can we find collaborative opportunities both internally in our department and externally in our relative communities? How can we find more diverse role models for student classes that are seeing more equity among race and gender?

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.

How Covid Created Fields of Belonging Within an Intersectional Framework

Chair: Vanessa 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, as well as 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.

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.

Teaching Cultural Awareness in Graphic Design and Visual Communication

Chairs: Natalie Tyree, Western Kentucky University & 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.

The Current State and Future Directions of Illustration

Chair: Catherine A. Moore, Georgia Gwinnett College

Illustration is often regarded as a niche field within sphere of art education, yet arguably creates some of the deepest social impact on the world at large. Illustration often pushes the boundaries of media, technology, and applications, and has wide interest amongst students. This session is open to illustrators, illustration educators, and illustration enthusiasts and seeks proposals discussing the current state and future directions of the field of illustration. Proposals may be, but are not limited to, topics including: animation in illustration, communication technology/social media and illustration, editorial use of illustration, self-directed illustration projects, new fields of illustration, and illustration as a business model. The chair hopes this panel will help assess interest for future, more directed topics surrounding the field of illustration.

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 hybrid. 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. My hope is that this panel will shed light on solutions different design professors used to successfully teach the content, motivate students, communicate genuinely, and create a productive learning environment while teaching during the pandemic.

This Is How We Do It: Making Methodologies for Social Change

Chair: Molly Briggs, University of Illinois at Urbana-Champaign

Persistent social and environmental issues exist at the complex intersections of disciplines, cultures, spaces, infrastructures, histories, geographies, and bodies. Accordingly, existing creative discourses provide effective sets of tools for telling stories, conducting research, solving problems, and projecting futures, but paradoxically they also serve to reinforce longstanding social, political, and ideological patterns. This session invites presentations that critique, reframe, supplement, or supplant existing theoretical and methodological frameworks for conducting socially responsible creative research in order to provide artists and designers with new agency for effecting social change. Presentations may address such questions as, how do theory and method operate in prevailing frameworks for creative research? Where might new interfaces of theory and method be sought? How are common terms such as citizenship, community, creativity, design, media, race, research, responsibility, social, and/or society defined and deployed in prevailing scholarly and creative discourses, and how might they be reconsidered, revised, or replaced? The session aims to foment a wide and deep

interdisciplinary conversation about creative research methodologies. Proposals from scholars, practitioners, and educators in graphic design, other design fields, design history, studio art, and art history are welcome.

STUDIO AND ART HISTORY SESSIONS

“Are You the Professor?” Strategies for Art and Art History Teaching within an Unequal System

Chair: Danielle Mužina, Murray State University

As mounting evidence of structural inequality within higher education grows, many faculty members are engaging with these issues in the classroom as well as organizing to make institutional changes. Faculty in the South have particular obstacles in terms of combating issues of sexism, racism, classism, etc. within their universities and in their classrooms. From biases in student evaluations to the gender and racial pay gaps, women, femmes, non-binary, black, Latinx, indigenous, international, LGBT2S+, and other marginalized faculty groups face a variety of inequalities that affect their teaching. This panel seeks to engage with strategies to teach and to practice art and art history in these unequal systems. This discussion cannot ignore the shifting politics at the national, state, and local level in the Trump era. Not only has this affected the funding of the arts (including unprecedented cuts to higher ed), but it has also affected the ways in which faculty are viewed and treated by students. This panel, therefore, welcomes studies from a variety of perspectives, including but not limited to campus organizing (with or without student involvement), combating student bias, integrating social justice into course content and/or pedagogy, etc.

18th-Century Art: Looking Ahead

Chair: Boris Zakić, Georgetown College

This open session calls for papers on the eighteenth-century art. From the latest newswire of the Dresden's Green Vault heist of the 18c 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.

Abstraction Now: Visual and Material Politics of Difference

Chair: Lex Lancaster, University of South Carolina – Upstate

How does abstract art address contemporary politics and issues of difference? How can abstract visual strategies also contribute to anti-racist, feminist, queer, transgender, and/or disability movements? While abstract art might conventionally be considered neutral or focused solely on the artist's personal expression, current tendencies in art practice, scholarship, and criticism suggest that political art is not always representational. This session seeks to expand our conceptions of what "counts" as political art by thinking with artworks that exceed visibility politics to explore the cultural, social, ethical operations of abstract form and matter. This session seeks papers from scholars as well as artists who consider the political potential of

abstraction. Papers may focus on abstract art produced by artists who self-identify as BIPOC, queer, trans*, and/or disabled; papers may also demonstrate how interpretations and methodologies can shift our approach to abstraction by drawing from critical race studies; gender and sexuality studies; disability and crip studies. Papers may draw from a broad possible range of modern and contemporary art, from the abstracted to the completely non-representational, and those focusing on how this work addresses current political issues are most welcome.

Art and Information Literacy in the Age of Fake "Fake News"

Chair: Jason Hoelscher, Georgia Southern University

Among the unexpected consequences of the information era is that of information illiteracy. Rather than the predicted techno-utopian world of widespread information access and informed decision-making, recent years have instead shown widespread inability to critically evaluate information, resistance to different or diverse points of view, and a choose-your-own-facts approach to everyday experience. Art's relations to information, knowledge, difference, and diversity have changed dramatically from one era to another, while nonetheless remaining problematically rich and complex. What is the role of art in the current moment, when actual news is deemed fake, and fake news is shared at lightning speed? When cultural tolerance for ambiguity is replaced with hard/fast snap judgments? When differences and diversities of viewpoint are considered more as threats than as opportunities? When art departments, humanities programs, and related outlets for creative critical thinking undergo cuts year after year? How does art operate in such a turbulent context? What does art have to offer within an information ecology of such charged relations? This panel invites contributions from artists, art theorists, art historians, designers, and creatives of all stripes to consider these and related questions and issues regarding the role of art in an era problematically supersaturated with information.

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

Chairs: Courtney Hunt, The Ohio State University & Michele Jennings, Ohio University

An article in the Spring 2021 issue of the journal “Art Documentation” examines 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.

Changing the Future: Collectives, Collaboration and Activism

Chairs: Casey McGuire, University of West Georgia & Jeremy Bolen, Georgia State University & Neill Prewitt, Georgia State University

Art Collectives have been pursuing social justice and social change through creative vernacular since the COBRA collectives first exhibition in 1949. Collectives are brought together through shared ideologies, aesthetics and/or political platforms. As a newly formed art collective based in Atlanta, Jeremy Bolen, Neill Prewitt and Casey McGuire are addressing questions around the anthropocene, climate and environmental circumstances throughout the Southeast. Using the collective structure to educate through various platforms and research from various disciplines, artists can create conversation around the historic, socio-economic and future thinking actions that can be taken to support the creative consciousness of a city built on racial injustice and economic divides. Collectives, Collaboration and Activism is looking for papers that share, discuss and postulate social questions and themes within art collectives. These papers can range from contemporary collectives presenting their ongoing work to Art Historic papers to experimental presentations. We’re especially looking for other collectives whose work concerns the anthropocene, and collectives working with the city as site. We’re seeking a session that will ignite ongoing collaborations. How can collectives affect socio-economic change, educate and revitalize and create consciousness among culture on a global and local level?

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 COVID19 restrictions.

Expanding Art History Discourse

Chair: Tameka Phillips, Independent

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.

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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 writes, "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better." ("Worstward Ho" 1983). 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 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? Both shorter talks focused on specific failures as well as more traditional talks examining applications for 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 kinds 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.

Folk Art as Long Environmentalism

Chairs: Julia Finch, Morehead State University & Melissa Yungbluth, Morehead State University

In a 2019 volume of “Panorama: Journal of the Association of Historians of American Art,” Subhankar Banerjee, professor of art and ecology at the University of New Mexico, uses the

term “long environmentalism” to describe environmental justice engagements that last over decades and even generations. In long environmentalism, we come to recognize the places as alive, as contributors to the process. Banerjee uses the example of Inuit art to explain art as long environmentalism: a multigenerational, traditional artistic practice in which the natural materials used, and the multiple species represented, celebrate local ecologies while highlighting the disintegration of the ecological fabric through unsound environmental policies. In this session, we invite papers that explore connections between the work of untrained or intuitive artists and their environments. Whether untrained artists are working in urban or rural contexts, their work is often place-oriented, highlighting the bounty or the scarcity of their local ecologies while utilizing materials directly sourced from the land, or repurposing recycled materials. We welcome papers that explore folk and untrained artists’ relationships with the land and the landscape, and those that explore social and political meaning through multigenerational folk-art practices.

Going Screenless: The Art of Travel

Chair: Tim Speaker, Anderson University

The COVID Pandemic has provided many insights into the pedagogy of the digital experience in education. One takeaway is the deep desire by students and faculty to experience art and design history on site, in person. Perhaps you’ve lead students abroad, or maybe you’ve always wanted to. Many academics understand that to travel abroad during the undergraduate years can be a formative experience for students studying art, design, and art history. Our will to lead students to historic sites to study primary resources can be rewarding, yet daunting. So where do we begin? This session seeks presentations that discuss or examine experiences with students traveling. What are the do’s and don’ts for leading students abroad? What were the costs associated? Why is it worth the diving into the unknown? This session is intended to provide philosophical reasoning and practical, on-the-ground expertise by those who have attempted to deliver meaningful programming.

Imag(in)ing Appalachia

Chair: Emily Elizabeth Goodman, Transylvania University

Since the 2016 election and the publication and subsequent filmic adaptation of J.D. Vance’s *Hillbilly Elegy*, Appalachia has come under new scrutiny by those outside of the region who have sought to understand—or in some cases pathologize—the area’s economic, social, and political conditions. This desire by outsiders to anthropologize a demographically and geographically diverse region into a monolithic entity has been countered considerably by writers, artists, and activists who are “from” here, including Elizabeth Catte, Silas House, and bell hooks. Given the robust nature of this debate about Appalachia and the presence of this year’s conference in Central Kentucky, this panel will explore how artists in the past and present have imagined and imaged Appalachia, and the consequences of these representations. Questions to consider include, but are not limited to, how have artists constructed myths about Appalachia? How have artists documented the region? What role have artists played as members of the community and how do they bring elements of the local traditions into their work? This panel welcomes submissions from both artists and art historians in an effort to

broadly consider the role of art in shaping the understanding of Appalachia from both within and beyond its borders.

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.

It's About Time...

Chair: Raymond Gaddy, Georgia Southern University

Time's pace, both real and perceived, and its cycles weigh heavily on us all right now. It is worth considering how time is represented in art (static or time-based), or how we have experienced and manipulated time in the studio and/or classroom. This panel is open to papers that address time as we have been experiencing, working with and against it over the last two years.

Joy as Resilience: Subverting the Hell Times Through Play

Chairs: Tracy Stonestreet, Virginia Commonwealth University & Madison Manning, Virginia Commonwealth University

In periods of instability, insecurity, and oppression, artists continuously find ways to imagine and embody joy. Happiness, play, and pleasure are not only sought after during difficult times, but are arguably a necessary component of survival. For queer artists in particular, joy is an act of resilience—a critical method of subverting hegemonic narratives of suffering. Queer joy is found through forms of exuberance such as world building, committing to materials, or escaping into new types of process. With so much shifted over the past year, we are interested in how joy (queer or otherwise) has been used as a form of resilience. Inspired in part by *The Queer Art of Failure*, we invite artists and art historians to share about the ways the studio can be experimental, joyful, and/or playful during uncertain or fearful times. What methods were applied to actively imbue joy in the studio space? How did practices emerge into the everyday when the studio space was inaccessible? We are especially interested in acts of queer play: silly exercises to keep your hands moving, incorporation of games, tasks or sports to challenge yourself while isolated in a studio, experimentations and discoveries found in shifted studio practice.

Latinx Art is American Art

Chair: Alexandra Robinson, St. Edward's University

Latinx is a term increasingly used within the arts community to indicate openness to gender, sexual and racial inclusivity. In this session we propose to explore and share artwork, the studio

practice and research of those identifying as Latinx. Across the country there is an invisibility of the Latinx experience at all levels of the art world and in art school. We are forever foreigners and historically racialized despite our historical presence in the United States (as with Mexican-Americans), or citizenship status (as with Puerto Ricans). This panel serves as a step in the quest of visibility and acknowledgement in Latinx art as central the 'American' art story.

New Space / Post-Space

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

This session will address current initiatives that incorporate spatial literacy into curricula, pedagogy, and creative practice. Rethinking curricula to center interconnectivity and address social and structural spheres beyond the classroom may help students engage deeply with issues of social responsibility and citizenship in (shared) spaces of practice. We will attempt to illuminate new conceptions of space in order to grapple with the socio-political opportunities and challenges they present for creatives and critical thinkers. How, for example, should virtual labor, hyper-object awareness, or emerging mythologies and dogma inform our pedagogy? As educators, what are our responsibilities while practicing at the intersection of civic knowledge and community? To this end, how might artists, art historians, architects, and community collectives generate and refine self-directed and sustainable future practices of their design? How do we respond to change within larger societal systems of production? Looking at collaborative and open-ended research and pedagogical models, we will discuss the possibilities for transforming classrooms from theoretical sites of learning into bases for a broader socio-spatial engagement. Critical, theoretical, historical, and practice-based perspectives are all welcome.

One Step Beyond: Depictions of the Future

Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

Throughout art's history, artists have created imagery offering a variety of personal perspectives that have foretold the future. This session will explore new scholarship considering artistic representations beyond present time. What were the circumstances that fostered such imagery: hope for change, an escape from social injustice or national turmoil, etc.? How have artists' visions of the future changed from past to present? Do contemporary depictions of the future differ from past artistic examples? Have technological advancements and/or new media influenced artistic conceptions of what the future will reveal? All theoretical approaches on the subject are acceptable for review, and artist's perspectives will also be considered.

Open Session: Feminist Art

Chair: Miriam Kienle, University of Kentucky

This open session on feminist art seeks papers that address the aesthetic, intellectual and political impact of women on the visual arts and art history, past and present. Sponsored by the Kentucky chapter of The Feminist Art Project, the panel serves as an intervention in the ongoing erasure of women artists and arts professionals of all gender expressions from the cultural record. In particular, we seek papers that attend to the intersections of gender and race, ethnicity, religion, sexual orientation, age, dis/ability, and/or economic status.

Open Source: Innovative Projects and Teaching Strategies for the Post-Pandemic Classroom

Chair: Matthew Mogle, Georgia Southern University

What effect will our remote learning experiences have on in-person pedagogy in the post pandemic classroom? Will continued use of online platforms shift our thinking as educators to curators? Will it break the reliance on textbooks to dictate curricular structure? Can curatorial thinking create inclusivity by customizing information that is student-centered? Furthermore, will these new approaches foster a qualitative assessment dialog between educators and students, empowering them to review, update, expand, and improve these resources? Are we moving beyond the aging textbooks and education systems that are geared toward specific instructions and finite answers? Could these new modalities encourage students to explore information without bias, ask difficult questions, and look at information from different viewpoints to develop a deeper sense of information literacy? Could this finally give students a sense of agency over what they are learning and a clearer definition of why they are learning it? This panel invites contributions from art educators in any discipline, from teaching assistants to veteran educators, to pose, consider, or answer such questions and issues involving innovative approaches to curating, customization, and delivery of information in the post-pandemic classroom.

Physical and Social Movement(s) in the American South

Chairs: Laura Shea, Saint Anselm College & Sarah Richter, University of Illinois at Urbana-Champaign

This panel is interested in how women's movements—physical and social—implicate their relationship to a geographic space, especially in the American South. How does travel in a place, however long or short, arduous or easy, implicate the body of the mover? How are movements—physical, imagined, or forced—related to duration? This can constitute responses to travel, socio-politically restricted movement or myths of movement. We are interested in scholarship and artworks that trace how and why women move the way they do in places of significance. We hope to interrogate the relationship between physical movements and social movements and the idea of momentum and stasis within imagery of such movements. Artistic and research projects centered around movement through travel, performance, immigration, protest, and the land are encouraged. We are particularly interested in women's movements as they have creatively navigated spaces in the American South through photography and film. However, other regions and media will be considered as well for comparative purposes. Art historical and artist talks are 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.

Psychedelia and Glam in Art and Rock

Chairs: Louly Peacock, Independent Scholar & Simeon Hickman, Franklin School of Innovation

“I find only freedom in the realm of eccentricity.” David Bowie

This session explores how the movement known as Psychedelia converged with the Glam/Jam Rock movement of the early 1970s. Glam descended from Psychedelia and led to a new genre of artistic expression, feeding directly into nascent Punk/Glam haute couture in New York and London, et al. This nexus of Glam/Rock, Jam, and experimental art provocateurs brought to life a new form of expression that “rocked” the art world. How are these artistic elements translated into musicians’ performances, their songs, costumes, and personae? There are many connections between Psychedelia and Glam in art/music, including looking at life as an experiment, an exercise in freedom. Presentations could explore the roles dressing, acting, performing, and creating expressed this freedom. Visual artists such as Richard Dean, Bonnie MacLean, and Alton Kelley and musicians such as Pink Floyd, David Bowie, Jimi Hendrix, Suzi Quattro, and The Dead gave performances using costumes, visual effects, and artwork, and found freedom through Psychedelic/Glam rock music/art. This session could also look at its cultural ephemera: concert posters, album covers, etc.

Public Art as Platform for Collective Memory

Chair: Rachel Klipa, Office of Public Art

How can an artist’s voice amplify forgotten, overlooked, or marginalized community stories? How can a rigorous artistic practice uncover and meaningfully manifest collective memories of place and home? How can the public display of community memory raise awareness of historic wrongs, build empathy for marginalized peoples, and instill a greater understanding of shared humanity? How is collective memory defined? These questions aim to investigate how critical creative practice, through socially and civically engaged public art, can contribute to authentic engagement, relationship and trust-building, and community buy-in for works in the public realm. This session seeks to highlight projects and practices that illuminate and center the collective memories of underrepresented and marginalized communities, and to explore common themes in process and project management that support meaningful, positive, and productive outcomes for artists, community members, and arts administrators.

Queer Approaches

Chair: Jennifer Sichel, University of Chicago

Does queer describe a form of sexual desire, a non-normative identity, a critical theory, an outlaw sensibility, an attitude of defiance, a non-linear temporality, an ecology, an ethics of attachment and affiliation? Or something else entirely? Without attempting to iron out contradictions or to propose a singular answer, this panel examines queer approaches to art and art history. Attending closely to intersections of race, ethnicity, sex, sexuality, gender, ability and class, this panel seeks papers that examine how cultural producers (of various stripes)

assemble queer objects, reimagine institutions, resist being defined by the mainstream, and promulgate alternative futures.

Queer Bodies and the Grotesque

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

One strategy queer artists employ to express sexual identity is to grotesquely represent the body, its parts, and its functions. Julia Kristeva's writings on abjection or Mikhail Bakhtin's theory of the carnivalesque are theoretical models for the grotesque that advocate a sympathetic response from the viewer. Imaging corporal disgust is a political assertion of humanity in the body, often dismissed as Other and thereby lacking subjectivity or the desirability. Such imagery speaks to power, health, pleasure, and civil rights. This session seeks original papers that read expressions of queer identity by applying grotesque theoretical frameworks to the work.

Reimagining Monuments: Challenging Systemic Racism through Public Art & Design

Chair: Jason Brown, The University of Tennessee Knoxville

Monuments that memorialize histories of oppression and injustice are being challenged, toppled and removed in an increasing number of places around the world. In particular, monuments to Confederate and Colonialist history are markers and symbols of systemic racism and inequity. This panel seeks designs and proposals for reimagining monuments and lifting up stories of communities and people who have been overlooked. Case studies of public art projects and creative placemaking as a means of social justice are encouraged. In addition to highlighting examples of transformative civic design of monuments, this will be an opportunity to engage in a dialogue about questioning and reexamining typical bureaucratic processes of public art commissions that reinforce the status quo. How might a democratic design process be more inclusive to enable more BIPOC artists to have access to better funding and high-profile opportunities? In what ways might community engagement be more successful in reaching marginalized groups historically left out of the art establishment and public art systems? What are new forms of monuments that might completely redefine our traditional expectations or vision for civic design?

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.

Sensuous Photography

Chair: Mary Trent, College of Charleston

Scholarly analysis of photography's history in recent decades has begun to shift from an ocular-centric focus to consider photography's engagement with other senses. This shift expands interpretation beyond an idealized (and often implicitly white male) perspective towards an interest in how diversely embodied individuals receive photographs. This panel seeks to explore examples of ways photographs engage senses and embodied experiences, especially of diverse audiences. How do photographs appeal to sensory effects to activate memory? What are photographic rhythms? In what ways does a photograph's materiality impact its reception? In addition to historical accounts of the importance of the senses for photography, this panel also welcomes artists who wish to present their own contemporary examples of sensuous, embodied photographic practice.

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 skateboarding has played in art and design, personal practice, culture, and redefining visual world's in subcultures and the mainstream.

Teaching Writing in the Visual Arts: Theory and Practice

Chairs: Annie Dell'Aria, Miami University & Pepper Stetler, Miami University & Jordan Fenton, Miami University

Writing is an integral component to the study and practice of the visual arts. Though we assign writing through formal analyses, research papers, and artists' statements, teaching students how to write is under-examined in pedagogical training and theory in studio art, art history, and design. Writing pedagogy in the visual arts faces numerous challenges from students' range of language skills to their discomfort with talking about art. Integrating the teaching of writing through pedagogical theories such as threshold concepts can deepen student learning while empowering emerging scholars and creators. This panel will bring together and examine a

variety of theories and methods for teaching writing in both the art history classroom and the studio. This panel seeks papers from a range of scholars and educators across the arts, including: approaches to student writing in introductory art history classes, generous methods for teaching ESL students, best practices for teaching the artist's statement or grant writing, steps for cultivating advanced research methods and scholarly voices, assignments that integrate writing for the public, and innovative pedagogies for remote learning. This panel seeks to hear from a wide array of disciplines and allow ample time for discussion.

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

Chair: Norberto Gomez, Montgomery College

In the midst of COVID, humanity has turned to network technology to mediate its need for social interaction where face-2-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 GREATEST SHOW!

Chair: Beauvais Lyons, University of Tennessee

This session seeks papers (and possibly performances) from both artists and art historians that address the circus. As a theatrical form, the circus intersects the visual arts on many levels, with an aesthetic that is often baroque and sometimes surreal. As a subject, we can see the circus represented in the work of Henri de Toulouse-Lautrec or Alexander Calder, or in photographs of Indian circuses by Mary Ellen Mark. Circus posters by American lithographic printing houses such as Strobridge Lithography (Cincinnati, OH) and Erie Lithograph Company (Erie, NY) represent some of the most ambitious color printing of the 19th century. Circus performers and their representation, as a form of populist ethnography, often embody exotic racial and cultural stereotypes, from the Zulu Warrior to the Indian Snake Charmer. The clown, who has precedence in rustic fool from Ancient Greek theatre, is a staple of modern circus related art. Circus side show performers often test social, gendered and physical norms. As a sort of traveling zoo, the circus menagerie raises issues regarding the representation, frequently anthropomorphized, and their treatment. Finally, we can see in P.T. Barnum many of the attributes that infuse bombast and trickery emblematic contemporary culture today.

The Pandemic as Portal: Museums in the Wake

Chair: Claire Kovacs, Binghamton University

In the past year, museums faced a dual-headed hydra of their own making: the inequality and instability made apparent by the crisis of COVID-19 and their legacies of colonialism and complicity in white supremacy. This session takes as its lodestar the words of Arundhati Roy's essay "The Pandemic as Portal." She writes: "Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it."

The Rose Capacities: Art, Education, and the Right to Cultural and Historical Heritage

Chairs: Lindsay Alberts, Savannah College of Art and Design & Rachel Hooper, Savannah College of Art and Design

In 1989, the Kentucky Supreme Court ruled in *Rose v. Council for Better Education* that public education in the state must provide students with seven learning outcomes. Known as the "Rose Capacities," this set of defined pedagogical goals has been adopted across the nation as an equitable and holistic educational approach. Among the requirements of the Rose Capacities is "sufficient grounding in the arts to enable each student to appreciate his or her cultural and historical heritage." The ruling also made clear that this right extended equally to "the children of the poor and the children of the rich." This panel explores the Rose Capacities' assertion that understanding one's cultural heritage is a right protected by government and the role of the arts and art history in delivering this requirement. We – art historians raised in Kentucky in the post-Rose period – invite papers related to any aspect of the right enshrined in Kentucky's progressive law, that of knowing one's cultural and historical heritage. Papers could address, but are not limited to, social justice, educational reform, cultural preservation, or artists' projects. The chairs in particular invite presenters with Kentucky connections and/or from marginalized cultures to apply.

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 Visible and Physical: Figurative Sculpture, Representation, and Othered Acknowledgement

Chair: Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College

Over the past few years, figurative sculpture has seen a resurgence of visibility. From rooftop installations in NYC, to The National Memorial for Peace and Justice, and even Simone Leigh's recent selection for the 2022 Venice Biennale, bodies seem to be back in focus. What is unique about this moment is the celebration of individuals who would normally not have been included in this narrative or been othered from this conversation and presentation. Many of the most significant contributions to this recent activity come from artist who identify and walk through the world as female, queer, and POC. These artists use the medium of sculpture to confront problematic portraiture, question desire and display, and offer an alternative anatomical conversation to the bodies paid most attention to in the past. This collection of research aims to investigate the physical confrontations of materials, process, and form of figurative sculpture, and how these collisions intersect themes of gender, race, and sexuality. While this panel respects performance and the social practice tendencies of the body, the focus should remain stationary and structured. Artists, historians, and educators are invited to share papers and presentations that confront the present boundaries of gaze participation, identity, and representation.

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.

We Got This?

Chairs: Jeff Schmuki, Georgia Southern University & Wendy DesChene, Auburn University

Artists collaborate with others to gain knowledge, solve problems, and engage the world around us. This includes cultivating civic engagement outside of traditional formats such as the art museum or gallery to combat injustice and initiate positive action. However, what happens when art, despite good intentions, oversteps its ability and limitations? Are artists overconfident in their ability to fix, change, or amend? This panel seeks to create a discussion on art as a form of education and activism, underscoring best practices and replicating responsible collective action long after the artists have moved on. What failures or successes have you or others employed as artists or activists? What works and what does not? Do we have this?

Work, Work, Work :: Domestic Labor in Art

Chair: Crystal Brown, West Virginia Wesleyan College

This panel seeks to curate an array of art that explores domestic labor through artistic practice and is open to practicing artists as well as art historians. From Mierle Laderman Ukeles, "Maintenance Art" to Mary Kelly's "Post-Partum Document" and countless others, artists have been critiquing domestic labor for years and the saga continues as artists respond to the demands of capitalism, patriarchy, gender roles. During the current COVID-19 pandemic women, in particular, mothers, have dropped out of the workforce at high rates due to the intense domestic pressure of taking it all on. How are artists and art historians responding to this in their work and how does it fit into the larger canon of art history?

STUDIO ART SESSIONS

"Yeah! I played there as a kid!" : Looking Back / Making a Difference

Chair: Anthony Bingham, Miles College

This panel invites artists who are willing to share their observations about community engaged public art practices in their Public Art projects. We will revisit the means in which the artist, collaborated with the community to create a shared, meaningful and lasting outcome through

the crafting of the Public Artwork. Artists are encouraged to discuss how the projects made a difference in the lives of the individuals, the community and impacted their own artistic growth. Presenters should be prepared to reflect on how the project and the community dynamics have withstood the test of time.

Anachronist Cookbook: Ancient Ingredients, Contemporary Practice

Chair: Amanda Lechner, Virginia Tech

Artists using ancient or traditional materials in contemporary art practices are simultaneously upholding ancient wisdom and remaking the associations between material, method and maker. These artists are approaching century or millennia-old processes from the shores of cultural tradition, conceptual art, geologic interest, ritual space, material haptics and skilled craft. They often undertake labor intensive training and operation to maintain and/or reinvent lineages that cross time, culture, class and signification. This CFP invites traditional and experimental presentations on/from artists in the fields of contemporary art who utilize or respond to traditional materials and processes like fresco, tempera, tapestry, polychrome sculpture and other “antiquated” media. How do artists find new meaning in ancient methods? How are contemporary materials being used as stand-ins or indices for traditional materials? What’s the difference between process-anachronism and material-time-travel?

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?

Artist-Mother-Educator: A Conversation about Motherhood, Art Making, and Teaching in a Pandemic

Chair: Casey Schachner, Belmont University

After one year in lockdown, the effects of the pandemic on working mothers is apparent. This session is geared towards the work—art making, domestic responsibilities, teaching and admin duties, and much more—that mothers in the arts and academia are maintaining during this time. This conversation will explore the constraints of motherhood on the practicing artist, brainstorm ideas on maintaining your studio practice while in academia, and the growing pains or 'mental load' that has burdened the mother in this past year of adapting to educating during a pandemic. The goal of this session is to encourage other moms in this role—a refreshing reminder that they are not alone—and brainstorm strategies to maintain our artwork, teaching, and mental health during the continued lockdown.

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 to ask panels to share their experience on 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.

Collaboration with Community: Engage, Empower, Create Positivity

Chair: Rae Goodwin, University of Kentucky

Social Practice Art, Socially Engaged Art and Public Art are all practices that impact communities. On this panel we explore positive impacts on community health, well-being and belonging as a result of empowering collaborations with communities and artists. These collaborations may be a day or a week or take place over years. Whatever their duration the artistic intention is towards greater community collaboration, engagement and empowerment. As a part of this panel I, Rae Goodwin, will present on Our Breathitt, a multi-year arts and health initiative in Breathitt County, KY. As lead artist on this initiative, I was honored to be held as a collaborator and honorary community member by Breathitt Countians. With the great assistance

of an NEA Our Town Grant and in collaboration with a non-profit, IDEAS xLab in Louisville, KY we engaged and empowered community members through their already celebrated art forms. I, along with many other artists from the region, collaborated with community stakeholders to create new work based on art forms revered for generations.

Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

Chair: Sarah Marshall, The University of Alabama

This panel invites presentations from artists who work with collage as a research, development, or construction technique. As a methodology, collage embraces the connections between studio art disciplines; common principles bring together artists who realize their work using a variety of methods and materials. From digitally composited photographs to hand-quilting; from video editing to mold-based sculptural assemblages, collage has long been a staple tool of creative practice and production. Dis-assembling and reconstruction are common modes of social critique. Traditional and new technologies allow artists to pull from a variety of sources to create work. The use of the quotational voice in contemporary popular culture, the prevalence of sampling and references to a hip-hop aesthetic, and the convergence of fine art and craft sensibilities have all contributed to the vitality of collage. Collage techniques are especially relevant to artists who embed multiple voices, viewpoints, and cultural narratives in their work, and artists who seek to expose or reconcile competing realities. This session hopes to present diverse approaches to contemporary collage practice.

Embracing Learning Difference and Disability in the Studio

Chair: Tyrus Clutter, College of Central Florida

While studio faculty may feel confident that their courses encourage limitless creative solutions, they may also recognize that the studio has not always been a fully inclusive space for all students. Since the passing of the Americans with Disabilities Act and the rising diagnoses of students on the autism spectrum, there has been a gradual increase in students from these demographics entering art and design programs. Students with physical disabilities and learning differences have much to offer art and design programs in terms of innovative approaches and creative solutions. However, most institutions, though they have centralized offices to assist these students individually, do little to address practical ways that faculty can rethink their approaches to teaching these specific students within a studio format.

Filling the Gap: Combining Craft & Concept in Undergraduate Studio Art

Chairs: Jason John, University of North Florida & Amy Bennion, 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. A few years ago, UNF’s painting program created an art history style seminar course taught by studio professors. From the perspective of practicing artists, we focus on Modern to Contemporary painting. Short oral and written assignments guide

students to connect discussed concepts to canonical artworks, leading them to see how their own paintings fit into the larger historical context. We are currently developing a companion studio course, where students will put to practice what they learn in the seminar. 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.

Home: Place and Belonging

Chair: Millian Giang Pham, Auburn University

A sense of belonging is becoming increasingly difficult with a global workforce that requires frequent movement and transportation away from homelands and birthplaces. Additionally, the COVID-19 pandemic, with periods of sheltering in place and work-from-home arrangements, brought new considerations on what constitute a sense of home, place, and belonging. This session examines this sense of belonging despite and in spite of social and personal struggles, conflicts, and adversity. Looking at physical, metaphorical, and other ideas of home at the intersection of identity and art, this panel seeks to address current and recurring notions of home, dwelling, and belonging.

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, innovative teaching methods and explore teaching content in an intentional way.

Making Thinking: Pedagogy of Ideation in the Arts Classroom

Chairs: Marsha Vlasova, Wofford College & Astri Snodgrass, Boise State University

One of the primary challenges for art educators is teaching students how to come up with and develop ideas. Teaching ideation can come in a variety of forms—from close analysis of an artwork to free writing exercises; from library research to material explorations; from group listening exercises to solitary image collecting. Ideation is arguably the most difficult aspect of making and teaching art. An art instructor today might rely on eclectic collections of art assignments, interviews with other practitioners, and art historical texts to inform and support their teaching. These resources offer valuable glimpses into a particular artist's practice, vision, or experience, but do not demystify or offer guides towards coming up with ideas. We're seeking examples from classrooms where instructors have scaffolded the practice of ideation—from historical examples of teaching visual thinking to concrete excerpts from more recent syllabi, assignments, and practices of critique. We're inviting essays reflecting on teaching and practicing ideation, on what worked, what didn't, and why. We are also interested in understanding the context of your classroom. Where were you teaching? Who were your students? How fluent were your students in existing art world knowledge and jargon? How did this context shape your ideation pedagogy?

Otherness: How to Bridge the Gap in the Studio, and Thus the World

Chair: Lee Ann Paynter, University of Kentucky

An open exchange of ideas is the basis for any artistic learning environment. We literally have a hand in building the future and developing informed and engaged citizens. In a world where humans are easily discounted because they look differently, have different ideas, abilities, sexuality or beliefs; it is incredibly important to include acceptance, tolerance and understanding into our pedagogy. Encouraging students to have a critical and observant eye on the world helps make them informed citizens who can better understand how interconnected we all are to one another. Assignments where students use their creative voices in addressing social issues, and open discussions about that work, help students become inquisitive members of the global community and active members of society. Are you using creative studio projects that are designed to start discussions about equality and social issues in the classroom? Do your students take part in socially engaged creative projects or public art in the community that address diversity and inclusion? Join me as I share some of my methods and my students' work, and to discuss your own methods and your students' successes in bridging the gap of otherness.

Perseverance in Painful Times: Making Justice Visible Through Art and

Chair: Margie Labadie, University of North Carolina Pembroke

To persevere in painful times, many artists and designers channel their creative passions into visual expressions. They develop artistic survival skills. They sketch and they write. They collect and they photograph. They do this in order to keep their ideas fresh, and to preserve them for the future. They believe in possibilities. Perhaps it is their fate to become change agents. For when artists and designers are intentional in their work, when they align themselves with transformative ideas, the promise of Justice becomes visible. Artists and designers create imagery to bring clarity to purpose or motivate people to action. They visualize beliefs, express

perceptions, and create symbols to help the marginalized, threatened, or invisible to unite in common hopes and dreams. The diverse creative artists and designers on this panel make work to empower visual sovereignty, raise awareness, stimulate dialogue, speak truth to power, and engage audiences in visualizing a more just world.

Photography as Political and Social Activism: Documentation and Beyond

Chair: Amirmasoud Agharebparast, Austin Peay State University

More than ever, not only the world needs more documentation of what has happened and what is going on, but also more visual communications of ideas are needed to bring about political or social change. Through the means of a photograph, lens-based artists have been documenting evidence and/or communicating revolutionary ideas about social and political issues in the world. Photography educators have been challenging their students to contribute to this ongoing peaceful protest with their conceptual flexible class activities. Photography, as the most realistic and believable medium, has been always having an important, if not a pioneer, role in this regard. This session is an invitation to artists and educators to present their philosophy/work and/or their educational methods to address this ongoing conversation.

Re-Imagining Excellence: New Frameworks for Building Success and Community

Chair: Jessie Van der Laan, Walters State Community College

In the past year, 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. As we re-build our courses and our communities, what should stay and what should go? It is impossible at this juncture to ignore that our systems have been built on a paradigm of excellence which rewards productivity and quantity, which is most often exemplified in those with wealth of time and resources. As artmaking is often laborious by necessity, how can we avoid simply rewarding those with more of this privilege? How do we balance providing structure and consistency with allowances for variation? This panel seeks strategies for re-thinking how we judge ourselves and our students in an effort to create new systems honoring flexibility, balance, and humanity. In addition to simple tools that can be put into place immediately in the classroom, radical proposals for institutional change are also welcome. Panelists will present their findings and propositions from experience and/or research, followed by a round table panel discussion.

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, 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.

The Google Made Me Do It: Student Creativity in the Age of Algorithms

Darrell Kincer, Georgetown College

These days a Google search, asking Siri, or browsing Pinterest have often become the student default for answering questions to art studio assignments – perhaps replacing the sketchbook or good old-fashioned brainstorming. Is this okay? Are there ways around it? Or should professors embrace this technology? This session will explore how student creativity has evolved in recent years, and how professors address this slippery slope in the courses they teach. Presenters for this session are encouraged to discuss methods of teaching, unique assignments, new discoveries, and/or present refreshing and innovative work produced by students that overcome the hurdles of emulating examples found on the internet. Attendees might expect to discover answers to the following questions: How do faculty create a context to produce something distinctive? How do students create work that is unique? Does it include the use of a “search engine,” does it avoid the web altogether, or is it somewhere in-between?

Time and Space for What? Reimagining the Function of Artists’ Residencies

Chairs: Melissa Yes, University of Alabama at Birmingham & Ann Trondson, Independent Artist

The events of 2020 inspired artists and arts organizations to reconsider time, space, money, community, and what exactly constitutes an artist’s work. This panel presents innovative artist residency models that signal new perspectives on each of these and offer frameworks that prioritize a set of values that differ from the standard artist’s residency model. This session is chaired by the co-directors of Vinegar, an artist-run nonprofit in Birmingham, Alabama, that introduced a novel virtual residency program, Shape, in August 2020.

UK Public Art Legacy

Chairs: Jenny Hager, University of North Florida & Lance Vickery, University of North Florida

The University of Kentucky Sculpture Program has had a profound impact on its students, the community and throughout the US. With a rich history and focus on public art, the University of Kentucky has produced a multitude of sculptors who utilize urban areas and rural landscapes as

their galleries. This panel will focus on the legacy of UK Sculpture and its rippling effect of public outdoor sculpture and sculpture parks.

Undervalued Art Disciplines within the Art World

Chair: Pamela Reynolds, Georgia Southern University

Borrowing from the words of Linda Nochlin, “why have there been no great mosaic artists?” Why do fine and contemporary art museums fail to include mosaics in their collections? Mosaics often associated with words like utilitarian, decorative, and craft are overlooked by fine art communities when in fact they are just as expressive, vibrant, and original as other established mediums. And mosaic art is not the only medium relegated to the wayside. This panel explores the position of mosaics and other undervalued art disciplines within the art world at large and invites submissions ranging from the theoretical to the hands-on practical.

Virtual Sites of Exchange and Collaboration in the Time of Covid

Chair: Robin Hill, University of California, Davis

Virtual salons, Instagram live streams, postal collaborations, and virtual workshops/lectures/exhibitions are currently playing a critical role in artists professional lives, as well as in their roles as educators and citizens. Their rise is due largely to the near eradication during the pandemic of the in-real-life-interactions that have historically served to alleviate the solitude and isolation of "studio" spaces and practices, and to foster a sense of community/belonging. As democratic spaces of learning and sharing, these "Virtual Sites of Exchange and Collaboration in the Time of Covid" (at their best) result in open-ended, fluid, spontaneous exchanges, and have shed a harsh light on the exclusivity of traditional, geographically defined meeting places. Are you a creator/activator/author/facilitator of a current alternative collaborative meeting place? Panelists are invited to speak about their first-hand experiences in these meeting places. How did your participation change you, your teaching, your studio practice, your sense of connection to new ideas/people/places, your research methods? What was/is being learned? What would you pull forward from your experiences (when the pandemic is under control and ceases to restrict our in-person interactions) to foster a more equitable, experiential, less hierarchical, space for your/our future interactions?

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.

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