

SECAC 2019 SESSIONS

Name	Description
Affiliate Society Session	
<p>The Art of Depicting Paragoni of Life</p> <p>Affiliate: Society for Paragone Studies</p>	<p>Session Chair: Sarah Lippert, University of Michigan-Flint</p> <p>This session examines the ways in which themes of competition for love, life, and one's place in mythical hierarchies or the universe at large are manifested in Early Modern art.</p>
<p>Global Art Projects</p> <p>Affiliate: MACAA, Mid-America College Art Association</p>	<p>Session Chairs: Heather Hertel, Slippery Rock University of Pennsylvania & Ann Kim, Indiana University East</p> <p>Art connects people. Learning cross-culturally elevates the understanding of human beings. Traveling to share and create grows awareness. This session invites artists and travelers to share their art projects that they have conducted across the globe. Have you traveled for research? Have you created art in a new place or environment that was foreign to you? What have you gained from working overseas? How has learning from a new culture affected your art? How have you infused this experience with your home environment? How was your travel funded? What can you share with artists who dream about venturing to a new location to conduct an art project? Have you coordinated a student art travel trip? What can we learn by transporting our studio to a new environment? What are cultural barriers to consider when venturing abroad? This session aims to share and discuss travel experiences that incorporated new studio settings, residencies, art exhibitions, and public art projects in a foreign country.</p>
<p>Out of the Frame</p> <p>Affiliate: SGC International</p>	<p>Session Chair: Tatiana Potts, Independent Artist</p> <p>In printmaking, use of multiples presents many opportunities to explore and experiment with various approaches when creating a final piece beyond the traditional two-dimensional print, sealed in a picture frame. This session invites papers that identify ways printmaking can be used that extend beyond the frame. Examples include the use of multiples as part of "printstallations," both in a gallery context and elsewhere; the use of the multiple to advance a political or social cause; application of printmaking methods to non-traditional materials or surfaces; sculptural uses of printmaking; wallpaper; billboards; and site-specific projects that involve printing. Additionally, what are the implications of these approaches to printmaking to how we teach and exhibit prints today.</p>
<p>Setting the Stage: Project Share</p> <p>Affiliate: FATE, Foundations in Art: Theory and Education</p>	<p>Session Chair: Katie Hargrave, University of Tennessee at Chattanooga</p> <p>Foundations develops skills that move beyond the technical. We create a culture in the classroom, we model strong working habits, develop studio comportment, and build a productive environment for learning that will continue beyond the foundations experience. How do students learn to spend time in the studio late into the night? How do they know to stick around the classroom until everything is clean? What makes a student take notes during another student's critique? What prompts a student to use their sketchbook day in and day out?</p> <p>While some of these soft-skills are created in the margins or written about in syllabi, we also develop assignments that seek to create culture. This session solicits petcha kucha-style short presentations that represent best practices and experiments that "set the stage" for students to be successful members of an artistic community, both during and beyond their university experience.</p>

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<p>The Stained Glass Windows in Pre-Raphaelite Art</p> <p>Affiliate: ATSAH, Association for Textual Scholarship in Art History</p>	<p>Session Chair: Liana Cheney, Independent Scholar</p> <p>This session examines the visual beauty and symbolism of stained glass windows during the nineteenth century. Discussions center on how stained glass became an art form during this time and how the narrative for the figurative design drew from the Bible, mythology, history, literature and the symbolism of the time, including themes of popular culture such as ecology and materiality.</p> <p>This session is dedicated to the memory of Charles Randall (Randy) Mack, University of South Carolina, long-time SECAC member and past president of the organization (1975-1976 and 2003-2005).</p>
Art Education	
Art in Experiential Learning	<p>Session Chair: Bengt Carlson, University of Tennessee at Chattanooga</p> <p>Throughout the past five years, the University of Tennessee at Chattanooga has developed a campus-wide undergraduate Experiential Learning platform. This student-centered platform is designed to encourage, recognize and support theory put into practice resulting in critical reflection by students, primarily beyond the traditional classroom context. Art Faculty have been integral in the success of this endeavor. This session will focus on how experiential learning pedagogy and Art readily overlap. Types of presentations may include: sharing examples of how Art faculty have partnered with other academic discipline faculty in both credit and non-credit bearing projects that broaden perspective on Art and other academic disciplines; examples of the value of student articulation of learning to all members of the learning community as well as methods for capturing this articulation; examples of how to create sustainable experiential learning pathways and partnerships to bridge University resources, encourage community involvement, incentivize participation and broaden access.</p>
<p>The Art School of the Future...Exists Now? Art, Money, Entrepreneurship & Education</p>	<p>Session Chair: Carlos Colón, SCAD</p> <p>A broad conversation around financial literacy and well-being is taking place in art circles at a national level. On bfamfaphd.com, artist Caroline Woolard asks “What is a work of art in the age of \$120,000 art degrees?” In 2016, Ruby Lerner, founder of Creative-Capital.org, published an essay on Creativz.us titled <i>The Art School of the Future</i> where she described her vision for art education that “integrated art theory, practice, and technical training with a professional development curriculum.” The future she envisioned would provide art students with business, entrepreneurial and financial literacy skills. A week later, Deborah Obalil, President of AICAD, responded on LinkedIn stating that Ruby Lerner’s vision already exists: “I can attest to the abundant resources available to art students at our member institutions in career planning, internships, entrepreneurship, financial literacy, intellectual property law, marketing, branding, and general management.” These opposing views arise from two leaders with over 30 years of combined experience in the national arts education industry.</p> <p>This session proposes to discuss how art programs prepare students and shape their expectations. How are art educators shaping the conversation around personal finance, business and entrepreneurship in higher education? What steps have schools yet to take?</p>
Civic Engagement and the Arts	<p>Session Chair: Bryna Bobick, University of Memphis</p> <p>More universities’ administrators are asking faculty to include community and civic engagement in their curricula. Also, artists are contributing to civic engagement activities both on and off college campuses. For those reasons, there is a need for researchers to</p>

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	<p>come together and discuss ways civic engagement and the arts are interacting. Papers for this 2019 SECAC panel will present a wide professional array of arts education, policy, administration and studio topics relating to civic engagement and the visual arts. All art educators, doctoral students and SECAC members are welcome to present. This art education venue offers an excellent regional opportunity for researchers to develop and present new research findings.</p>
<p>Ethical Places: How Art Departments Build Community</p>	<p>Session Chair: Jeffrey Morton, Covenant College</p> <p>Recent scholarship on the subject of art education asks for a multidisciplinary, less individualized and isolated experience, one that is collaborative and socially conscious. A critique of modernism and its legacy and the theme of ethics is at the core of the book, <i>Art School (Propositions for the 21st Century)</i>, (2009). The contributors present theoretical and practical approaches to the art we teach and make. In theoretical terms they promote an ethics of globalism, meaning, something other than modernism's hegemony and lack of social content. In practical terms, they rightly call for a social responsibility in the financial commitments that students, educational institutions, and public funding organizations grant to artists and arts organizations. For this panel, we are asking what a responsible art department might look like. More than criticism, we explore proposals and practical strategies that art departments have used to encourage collaboration, intersecting across platforms rather than in sealed off silos, seeking multidisciplinary actions while constructing community.</p>
<p>From Innovation to Permanence: Keeping Creative Spaces Open for All</p>	<p>Session Chair: Emily Thompson, University of Tennessee at Chattanooga</p> <p>With the advent of Maker Spaces and other creative labs across higher education, there has been a significant investment in equipment and infrastructure. However, once past the grand opening, how do these spaces continue to thrive? Because many of these spaces exist outside of academic departments, instead living in common areas like libraries and dormitories, how do they continue to get buy-in across campus. This panel will explore how several successful labs have forged partnerships and networked their way to becoming continually relevant campus fixtures.</p>
	<p>This panel is open to anyone who manages, works in, or collaborates with a Makerspace, Digital Media Lab, FabLab, etc.</p>
<p>ITI ThinkSessions: A Collaborative Approach in Curriculum and Teaching Development</p>	<p>Session Chairs: Carrie Fonder, University of West Florida & Jeff Beekman, Florida State University</p> <p>This panel is organized by Integrative Teaching International (ITI) to gather participants in an exploratory platform for collaborative rethinking of arts and design pedagogy. Modeled after the robust breakout sessions of ITI's ThinkCatalyst and ThinkTank events, we seek panelists who will briefly (approx. 5 minutes) introduce a question or concern relevant to the teaching of art and design today to be collaboratively workshopped by panel attendees. ITI facilitators will organize interested attendees into groups that will generate ideas, content, and new approaches culminating in brief group presentations of subjects explored. Session chairs will document these discussions and distribute the results (both theoretical and applied) to be shared following the conference.</p> <p>Interested panelists should send a brief description of the topic they would like to present and then have discussed in this session. Relevant topics might include activist pedagogy, maintaining relevance in a changing world, and tensions between traditional and contemporary approaches in teaching art and design, but we encourage proposals exploring other timely topics. Please also indicate your experience or interest in your proposed topic.</p>
	<p>For more information, please visit ITI's website: www.integrativeteaching.org and follow us on Facebook or Instagram @itithinktank.</p>

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The Next Ten Years – Preparing for the Students of 2030	<p data-bbox="466 138 2013 170">Session Chairs: Jon Malis, Loyola University Maryland & Billy Friebele, Loyola University Maryland</p> <p data-bbox="466 203 2013 430">The academy is notoriously slow to adapt to changing environments, often relying on outdated practices and policies. However in recent years, rapid changes in the technological landscape have forced urgent, on-the-fly, pedagogical evolutions. Unfortunately, many of these innovations are fleeting, either lost in the continuous update of new/old software, buried in university curriculum committees, or deemed to be unsustainable by administration. Uncertain budgets encourage us to buy fancy new technology whenever we can, not always understanding how it may apply in the classroom setting. With these seemingly diametric forces at play, how can we proactively alter our approaches to better serve a population of students that will be fully embedded in networks and digital practices?</p> <p data-bbox="466 462 2013 625">As a recent example, the maker movement creates pathways for accessibility in rapid prototyping, fundamentally changing the way we think about the creation of objects. How do we prepare for further radical changes to artmaking as these functionalities become exponentially cheaper and more complex? Ultimately, polar shifts in both academia and technology foretell a very different classroom scenario in the next decade. As educators, how can we prepare for it while there's still opportunity to affect meaningful and lasting change?</p>
Synergism: Interprofessional Education and Collaborations	<p data-bbox="466 633 2013 665">Session Chair: Adrian Banning, Drexel University, Physician Assistant Department</p> <p data-bbox="466 698 2013 1023">Interdisciplinary collaborations between humanities and science, namely art and design interprofessional relationships with science and medicine, have the potential to maximize the knowledge, skills and creativity of individuals for greater outcomes than could be achieved without professional intersection. Personally, those participating in interdisciplinary ventures might gain better understanding of the others' roles, an appreciation for leadership, and improved confidence. Greater public awareness of professional roles and contributions are also a mutual benefit. Additionally, the convention-challenging potential that art/science collaborations bring to educational curricula, professional development and social betterment is vast. This session will explore the various benefits of art/science and art/health partnerships including knowledge acquisition, improved communication and leadership skills, enhanced creativity and problem solving, and expansion of practice methods and teaching pedagogy. The session will explore opportunities for increased interprofessional scholarship through generous collegiality. Attendees to the session will occupy a physical and conversational space to begin community building.</p> <p data-bbox="466 1055 2013 1153">The session will highlight best-practice strategies for interdisciplinary interprofessionalism in working relationships. Aims of the proposed session are to explore the diverse symbiotic personal and societal benefits to art/design/science/medicine collaborations.</p>
Un-Defining Institutionalized Definitions of Identity, Teaching, and Studio Practice	<p data-bbox="466 1161 2013 1193">Session Chair: Jason Swift, University of West Georgia</p> <p data-bbox="466 1226 2013 1422">Howard Singerman noted, in <i>Art Subjects: Making Artists in the American University</i> from 1999, that traditionally the identity of the studio art instructor was first that of the artist on campus and second as a teacher. Although, we have to ask if this is today's reality with the demands of assessment, curriculum, pedagogy and research fulfilling institutionalized guidelines and expectations? Furthermore, traditional studio disciplines are challenged daily seeing a tension between them and contemporary identities, studio art practice and instruction. In light of this, how do we un-define institutionalized identities, teaching and studio practices? How do we establish inclusivity of non-traditional and transgressive identities, practices, teaching and philosophies without falling prey to</p>

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	<p>institutionally defining them and thus creating constricting definitions, expectations and barriers? Are we in need of un-defining both non-traditional and transgressive identities and practices?</p> <p>This session will investigate, explore and discuss the restrictions of institutionalized definitions, identities, and expectations and the need to un-define them to meet the needs of contemporary art practices, teaching and identities. Panelists will present their experiences, philosophies and plans of un-defining institutionalized expectations and identities promoting, and bringing the inclusivity of un-defined contemporary art practices, identities and teaching to higher education.</p>
Art History	
American Art Open Session	<p>Session Chairs: Rachel Stephens, The University of Alabama & Barbaranne Liakos, Northern Virginia Community College</p> <p>We invite those researching within the field of American Art to submit to the annual open session for American Art. Topics dating from the colonial period through 1945 will be considered. We welcome papers from both emerging and senior scholars. Topics on any medium are welcomed, and accepted papers will be organized into thematic sessions.</p>
American Museums: From Temples of Art to Sites of Social Justice	<p>Session Chair: Evie Terrono, Randolph-Macon College</p> <p>From their inception, American museums were conceived as civilizing entities aimed to cultivate among visitors aesthetic erudition and moral uplift through the contemplation of high art that divorced them from contemporary cultural and political concerns. Museums however, were never ideologically neutral and as Carol Duncan and Alan Wallach have remarked in their seminal work on the “Museum of Modern Art as Late Capitalist Ritual” (1978), such institutions “impress upon those who see or use them a society’s most revered values and beliefs.” Reinforcing Pierre Bourdieu’s assertion that museums are not democratic entities, but rather sites that both produce and reinforce class ideologies and class distinctions, ongoing vociferous debates as to the function and responsibility of American museums in an age of pluralist cultural dissonance have brought to the forefront the still exclusive and exclusionary practices in American institutions. Papers in this panel will address historical and ongoing challenges to the authoritative narratives promulgated in museum collections, exhibitions, and educational programming and the ways in which the public, and minorities in particular, have called on museums, both in the past and present, to address concerns about diversity and inclusion.</p>
The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art	<p>Session Chair: Michelle Moseley-Christian, Virginia Tech</p> <p>This session presents recent research supported by SECAC through the William R. Levin Award for Research in the History of Art. The panel will feature papers by award recipients that discuss these individual scholastic projects, within their general research programs.</p>
Artists, Architects, and Cities	<p>Session Chair: Floyd Martin, University of Arkansas at Little Rock</p> <p>This session will focus on relationships between artists and architects, and the cities in which they work. Papers may focus on buildings or works of art that have specific qualities related to their location in a city; on works of art that include images or references to cities; on how urban life influenced an architect's or artist's work; or on any topic that connects creative individuals with an urban environment.</p>

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<p>The Artist's Archive: Navigating Questions of Preservation and Loss</p>	<p>Session Chairs: Andrew Hottle, Rowan University & Joanna Gardner-Huggett, DePaul University</p> <p>Many art historians rely on archives for primary and rare secondary source material, yet preservation is often arbitrary and access is sometimes limited. This panel will address various challenges facing scholars who seek archival documentation, whether in private or public hands. Individual case studies or broader investigations focusing on issues of preservation, loss, and accessibility are encouraged, especially examples addressing the archival records of women, people of color, and artists outside the canon of art history.</p>
<p>Beyond Frida Kahlo: Other Modern Latin American Women Artists</p>	<p>Session Chair: Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas</p> <p>Traditional accounts of Latin American art history have dealt with women artists in two main ways. They have either excluded women artists, largely ignoring female contributions to the vibrant art scenes that developed in the first decades of the 20th century, or they have incorporated a rather small group of figures in highly formulaic terms, contributing to the creation of art historical heroines (such as Frida Kahlo) and obscuring the careers of many other women artists. The aim of this session is to deepen our understanding of the diversity of trajectories and fortunes of Latin American women artists in the first decades of the 20th century. We hope to revisit their experiences as women artists in a world in which the male artist dominated, that is, to offer a reading of their gendered experiences.</p> <p>We invite papers dealing with neglected women artists in/from Latin America, seeking to challenge traditional accounts and to foster a Latin American art history that transcends national divides.</p>
<p>Change from Within: Challenging Traditions</p>	<p>Session Chairs: Kimberly Datchuk, University of Iowa & Melissa Medicov, Sam Houston State University</p> <p>This session reconsiders signal moments in the history of modernism and examines how artists used tradition to instigate change. As Roland Barthes notes in <i>From Word to Text</i>, "What constitutes the Text is, on the contrary (or precisely), its subversive force in respect of the old classifications." This session seeks papers that analyze the disruptive power of changing tradition from within it. It addresses how artists have used conventions to push boundaries and innovate. Some questions to consider include but are not limited to: How can tradition be a mode of resistance? Can change only come from outside the canon or structures of art? Why does the hierarchy of genres, which has frequently appeared to have lost its relevance, persist as a way for artists to define themselves and their work? Are there groups of artists for whom working for change from within is the only viable option?</p>
<p>COLLECTING THE INTANGIBLE: Collectors, Curators, and Creators of the Post- Postmodern Museum</p>	<p>Session Chair: Roann Barris, Radford University</p> <p>According to James Clifford, the collector is someone who "discovers, acquires, and salvages objects."* Mechella Yezernitskaya refers to this definition of the collector in her study of a supremely idiosyncratic collector of Russian art, Christian Brinton. She asks, is this really an accurate description of the collector? Turning away from Brinton, it is still possible to ask how Clifford's definition works when the collector is an ambassador, is interested in underground or forbidden art, or tries to collect the intangible and degradable artifacts of contemporary art. If it is a good definition, how does this individual influence the curator who works with this collection or the museum to which it is eventually given? This roundtable session seeks presentations that explore and question the nature of then collector, the idiosyncrasies of collectors' gifts to museums, the influence of the collector on public understandings of the art they collect, and ultimately the influence that the collector has on the creation and sale of art.</p>

*Cited in Yezernitskaya, "Christian Brinton: A Modernist Icon," *Baltic Worlds*, XI (1: 2018), 58.

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Combat Artists: The Art of the Soldier	<p data-bbox="466 138 1087 170">Session Chair: Letha Clair Robertson, Collin College</p> <p data-bbox="466 203 2011 462">In World War I, the US Corps of Engineers commissioned eight artists as captains and sent them to Europe to record the American Expeditionary Forces. This began a tradition of commissioning combat artists to record history as it happened. Since then artists with the Army, Navy, Marine Corps, and the Air Force have recorded every major conflict including World War II, Korea, Vietnam, and contemporary engagements in the Middle East. This open panel seeks papers that reevaluate and examine art made by combat artists. Papers might explore art as a record of military engagement, part of PTSD therapy, or as political response. Submissions might also consider the following: Military art has traditionally been omitted from the art historical canon. Should it be reconsidered and how do scholars engage with such works? Are they accurate representations of engagement or do they present a romanticized version of history? How do these works speak to the experience of the soldier?</p>
Creative Collaborations: Artistic Partnerships, Networks, and Associations	<p data-bbox="466 470 1663 503">Session Chairs: Kelsey Malone, Henderson State University & Lorinda Bradley, University of Missouri</p> <p data-bbox="466 535 2011 763">The topic of artistic collaboration is an area of art history that challenges the canonical narrative of the individual artist's struggle for self-expression. Despite the traditional emphasis on the romanticized notion of unique artistic genius – promoted just as much by the discipline of art history as it is by Hollywood and popular culture – there has always been a wide variety of ways in which artists have formed networks, partnerships, and associations that were integral to their practice. This panel calls for submissions that attend to the numerous ways in which artists have collaborated with other artists, designers, educators, scholars, governments, communities, corporations, or institutions and how, in forming these associations, collaboration fueled creative exploration and artists experimented with new strategies of production and visual communication.</p> <p data-bbox="466 795 2011 925">Papers will be considered on artists working in all media and across any time frame or cultural period. Potential topics may include networks of exchange, artistic partnerships, artists working closely with non—artists or their community, cross-disciplinary collaboration, corporate and/or institutional sponsorship, as well as more broad discussions of the nature of and issues related to collaborative practices.</p>
Decadence, Degeneration, and Decay: Ideologies and Impacts in Art and Popular Culture	<p data-bbox="466 933 1071 966">Session Chair: Mary Slavkin, Young Harris College</p> <p data-bbox="466 998 2011 1258">Fears over social, cultural, and genetic degeneration abounded in the late nineteenth century. Various scientific theories of evolution were used to bolster competing arguments regarding sexual, racial, and ethnic differences, to control populations, and to reinforce a range of social and political constructs. From sun bathing to selling soap, from neurology to criminology, and from chemistry to caricatures, a wide swath of popular culture was impacted by theories of degeneration and decay. Some artists, musicians, and writers responded to these ideas by celebrating decadence, while others sought to lead the way to a new Ideal. Presentations could consider broader theories of degeneration and evolution, or focus on specific examples of these ideologies. While these ideas were especially widespread in the later nineteenth century, discussions of earlier considerations and later reoccurrences are also welcome.</p>
Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art	<p data-bbox="466 1266 1123 1299">Session Chair: Betty Crouther, University of Mississippi</p> <p data-bbox="466 1331 2011 1492">Eclecticism, the act of deliberate, conscious borrowing from the works of another, has been practiced since ancient Greece. It was standard practice in European academies where artists borrowed from Greeks, Romans, and Renaissance masters to develop their craft. Appropriation, taking and using another's imagery without permission, is often practiced and much debated in the digital age. Despite copyright and trademark protection, appropriation is viewed by some as a right, by others as mere theft. Modern and contemporary artists have appropriated freely elements of folk and non-Western cultures to inspire innovation in their works.</p>

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	<p>Forgers assume the identity of another for profit. Even when prosecuted, some defend the practice for expanding the number of originals available to the public. Some forgers use the exposure to launch legitimate careers as artists in their own right.</p> <p>This panel invites papers on borrowing of all sorts. It seeks to investigate how the phenomenon has been manifest in art and culture. Papers by art historians and studio artists are welcome.</p>
<p>Eliciting Empathy: Reevaluating Sentimental Art</p>	<p>Session Chair: Leanne Zalewski, Central Connecticut State University</p> <p>Following on the heels of the divisive Civil War, critics, art collectors, art dealers, and artists employed art during the Postbellum period in the United States to provide educational models and to encourage empathy. Sentimental genre pictures comprised the largest portion of the major art collections. Maligned as “sugary” or “saccharine” since the twentieth century, sentimental pictures played a significant role in healing, or at least an attempt at healing and educating the post-war populace. It amounted to a sort of social practice art of the late nineteenth century. Such paintings were meant to evoke emotions and empathy, not apathy, from contemporary viewers. By World War I, feelings were out and abstraction was in. Sentimentality was viewed as a weakness rather than a strength, and gendered as feminine. Since the late nineteenth century, as James Elkins observed, viewers seem to be the most indifferent towards art than in any previous centuries. This session seeks papers that reevaluate sentimental imagery from any time period or geographic region. What characteristics constitute “sentimentality”? What is the divide between sentimental and “serious” art? Is there a place for sentimentality in contemporary art?</p>
<p>Female Agency and Activism in the Arts of Eastern and Central Europe</p>	<p>Session Chair: Anja Foerschner, PerformanceHUB Belgrade</p> <p>Female artists, curators, and scholars have greatly influenced the cultural landscape of Eastern and Central Europe through their work, art, and initiatives. In addition, a number of women developed and expressed radical ideas about women’s place in society, lived realities, and gender roles during the socialist period and its aftermath. With their work, they questioned political ideologies, subverted state feminism, and advocated for women’s emancipation. With very few exceptions, these women remain underrecognized by art historical scholarship.</p> <p>In order to mend this gap, this panel invites papers on underacknowledged female figures in the arts and culture of socialist and post-socialist Eastern and Central Eastern Europe. In particular, it seeks studies on women who sought to intervene with the institutionalization of the women’s question, and critically negotiated concepts of gender and their implications with their art, writings, or activities. In doing so, this panel not only seeks to resuscitate important women of art history, but also to address and correct propositions made in the still dominant Western understanding of feminism, hoping to contribute to a broader and more accurate understanding of its various faces and facets.</p>
<p>Figuring Alterity: Representations of Ambiguous and Gender Non-Conforming Bodies in Artistic Practice</p>	<p>Session Chair: Sara Berkowitz, The University of Maryland at College Park</p> <p>From eunuchs and hermaphrodites to castrati and drag queens, non-normative and altered bodies have occupied the minds and imaginations of artists and art historians across time and culture. It is only in recent years, however, that inquiries into the representation of non-conforming, gender-bending, and ambiguous bodies have received attention in critical discourse, thanks in part to debates on transgender rights and biological determinations of sex. While these figures are traditionally positioned in opposition to their “idealized” and normative counterparts, maligning them to the spaces of the deformed or monstrous, scholarship has begun to push past this dichotomy in favor of uncovering their hidden lives and the implications behind their artistic representations. This session aims to expand the discussion of ambiguous and gender-bending figures in art to explore the cultural factors that inform how the body is defined and categorized. Its goal is to expose sites of contestation or confusion wherein</p>

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	ambiguity was and is able to exist and, in some cases, flourish. This session seeks submissions across chronological and geographic areas. It especially welcomes cross-cultural, interdisciplinary, and inter-medial approaches to the body that may include – but are not limited to – disability studies, medicine, performance theory, and queer theory.
Fisherfolk and Their Industry in the Visual Arts	<p>Session Chair: Michael Duffy, East Carolina University</p> <p>Fishing fleets and fisherfolk have been a popular subject in marine art from the seventeenth through the early twentieth century. In recent decades there has been a resurgence of nostalgic interest in traditional fishing activities, equipment, and ports that are disappearing. Papers are welcome on a variety of topics, including fishing vessels at sea or fisherfolk at port, on the beach, at the fishmarket, and close to home. Consideration will be given to papers that explore the importance and meaning of this marine genre, and how it reflected the regional or period culture and the priorities of its art market.</p>
Food and Feasting in Art from Antiquity through the Baroque	<p>Session Chair: Bonnie Kutbay, Mansfield University of Pennsylvania</p> <p>Food as a subject in art has appeared in numerous contexts throughout the ages. A favorite topic in ancient Greek and Roman art was the banquet. Excavations of ancient banquet rooms have revealed mosaic and fresco design that tell us much about daily life. Early Christian and Byzantine art offer examples of religious feasts (Last Supper, Wedding at Cana). Medieval and Renaissance art often portray the symbolic imagery of food. Baroque paintings sometimes depict food of a moral nature. This session will explore any aspect of food (secular, devotional, or mythological) in art from antiquity through the Baroque.</p>
Holiness, Virginity, and Martyrdom: Female Bodies and Sanctity in Early Modern Europe	<p>Session Chair: Justinne Lake-Jedzinak, Bryn Mawr College</p> <p>Despite associations with corruption, witchcraft, and sexual power, female bodies during the sixteenth and seventeenth centuries were also celebrated as the highest expressions of sanctity, so long as they remained chaste. In early modern literature and visual culture, virginal bodies were contrasted with the damaged, diseased “syphilitic” bodies of corrupt or corrupted women. Marian and virgin martyr cults grew and intensified, while “holy women” such as Teresa of Avila (1515-1582) and Maria Maddalena de’ Pazzi (1566-1607) exerted power and influence as nuns, mystics, and theologians. This panel seeks to investigate the ways in early modern sanctity was often modulated or determined by gender and manifested in religious imagery.</p>
Integrating Process: Cross-Temporal Approaches in Art History	<p>Session Chair: Hallie Meredith, Washington State University</p> <p>As a discipline art history suffers from a lack of integration. There is no established process-focused framework for the history of art before the 21st century. Although there is a great deal of scholarship concerning process in contemporary art and production integral to objects in circulation, discussions of art processes in antiquity are rare. In part, this lacuna exists because scholars have mistakenly discounted the possibility of ancient work with a processual focus. This session will investigate this gap. In what ways and to what extent can a cross-temporal approach to art history establish a disciplinary framework with which to address process informed by complementary counterparts from ancient and contemporary visual culture?</p> <p>This panel seeks to redefine process in visual art by focusing on aspects of production from any geographic location approached through a cross-temporal lens by juxtaposing themes and material from antiquity and the 21st century. Papers will address debates concerning issues such as, but not limited to: active beholders as co-creators; private studio vs. public commercial spaces; and processes (for example, in-process, serial, unfinished, completed, erased, repaired, re-made work). This session seeks to engage in a dynamic debate about process by transforming disciplinary conversations.</p>

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Material Obsessions and Postwar Art	<p data-bbox="466 138 1150 170">Session Chair: Roja Najafi, Oklahoma City Museum of Art</p> <p data-bbox="466 203 2011 560">This panel will explore the formal and conceptual emphasis on materiality and medium in painting and sculpture from 1945 to present. The vigorous and varied new materials, forms, and techniques that have been introduced into painting and sculpture since 1945 brings into question the spatial boundaries between painting and sculpture and two-dimensionality and three-dimensionality. Considering a range of approaches that emerged in the aftermath of the Second World War in Europe and the United States, a key development was the rejection of the rationalism that had dominated the arts before the war. In postwar era, artists increasingly stressed the importance of improvisation, gesture, and materiality in their artistic practice. Seeking alternatives, some artists turned to unconventional fine arts materials and mixed media, with increased emphasis on the issues of scale to create complex surface effects and alternative spaces. This panel looks to build upon an already growing study of materiality in postwar art and welcomes contributions from both artists and art historians. Possible topics include, but are not limited to: material excess and gesture; materiality and scale; material variations: expanse and expense; light and tactility; object-ness and physical existence; abject and object; collage, assemblage, and mixed media.</p>
Migrants, Colonists, Settlers, and Native Histories in Art History	<p data-bbox="466 566 1717 599">Session Chairs: Elizabeth Sutton, University of Northern Iowa & Savannah Esquivel, University of Chicago</p> <p data-bbox="466 633 2011 820">How does an object's history or its interpretation elucidate the diverse histories of colonialism, immigration, migration, and the range of Indigenous responses? In what ways do objects register the impact of migration and effects of displacement or sovereignty of humans, plants, animals, and the objects themselves? How does an object and/or its historiography reveal or conceal the power dynamics of these movements? How do theories of global art history, postcolonialism, object-oriented ontology, and feminism provide utility and/or intersect as interpretive frames? This panel seeks papers from across chronological and geographical boundaries that use strong visual exempla to elucidate these questions.</p>
Museum "Neutrality" Today	<p data-bbox="466 833 1213 865">Session Chair: Adera Causey, Hunter Museum of American Art</p> <p data-bbox="466 901 2011 1193">Building on the model of the "artist as activist," university and public art museums are engaging with complex issues facing our region and nation. This has led to open discussions on the ethics of accepting particular corporate sponsorships or significant named support from alumni whose other investments conflict with institutional belief systems. It impacts decisions on controversial exhibitions either because of trustees' concerns or due to university wariness of exhibits that might discomfort university students, alumni or parents. Changes in acquisition policies designed to create more inclusive collections also risk division amongst donors. Likewise, museum programming has increasingly turned to topics of social activism which in turn can alienate segments of public or university populations who may not want to engage in such dialogue. This further extends to the classroom and the job training offerings at universities and museums alike, as both seek to diversify the field by offering special funding and opportunities to students and emerging professionals from backgrounds not traditionally represented in museums.</p> <p data-bbox="466 1226 2011 1291">This panel seeks papers by professionals in public and university museums, as well as faculty working with these museums, who are confronting such issues to share experiences and visions for the 21st century museum.</p>
New Approaches to Altars and Altarpieces	<p data-bbox="466 1299 1633 1331">Session Chairs: Joseph Silva, Community College of Rhode Island & Ashley Elston, Berea College</p> <p data-bbox="466 1364 2011 1492">A quick glance at a standard textbook demonstrates the prominent place of altarpieces in the history of art. This is not surprising since the study of the altarpiece as a category of European art goes back to Jacob Burckhardt in the 1890s. However, the ubiquity of the altarpiece can cause its specific function and context to be glossed in scholarship rather than continually interrogated. This session seeks to reconsider the altarpiece, highlighting new approaches to the subject and to the relationship between an</p>

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	<p>altarpiece and the space it occupies. Of particular interest are papers that complicate established thinking about the material culture made to interact with altars that go beyond the traditional Christocentric interpretation of altarpiece iconography and that consider altarpieces as elements within multimedia, multitemporal and performative spaces. Papers on topics from all religious traditions, locations and time periods are welcome.</p>
<p>New Approaches to Visualizing and Analyzing the Natural World</p>	<p>Session Chair: Travis Nygard, Ripon College</p> <p>This panel focuses on understanding the natural world, as depicted in art, in both the distant past and in the present moment. Today we understand the importance of preserving the natural world, living sustainably, and respecting the environment, but humankind continues to struggle with these issues. In the past people also interacted with nature, but their approaches were fundamentally different. Coming to terms with those differences in art is no easy matter, as it requires us to rethink our own assumptions about nature. This panel thus encourages us to ask questions about how artists responded to the environment on many levels. How have artists depicted the natural world at different times and places? What does this reveal about their ideology? How can this information help us to understand our world today? Can methods of interpretation from other disciplines help us to understand images of the natural world? By answering such questions papers in this session help us to see images of the natural world in new ways.</p>
<p>Open Italian Renaissance Session <i>in memoriam</i>: Charles Randall (Randy) Mack</p>	<p>Session Chairs: William Levin, Centre College (emeritus) & Debra Murphy, University of North Florida</p> <p>Charles Randall (Randy) Mack—respected colleague, inspirational teacher and mentor, insightful scholar, prolific author, and not least, dear friend—passed away on 31 October 2018 following a distinguished career as professor of art history at the University of South Carolina. A past president of SECAC in the early 2000s and director of its 1976 meeting in Charleston, South Carolina, our organization presented him with its Annual Award for Outstanding Exhibition and Catalogue of Historical Materials in 1993 and its Annual Award for Scholarly Research and Publication in 1998. This open session dedicated to Professor Mack focuses on his principal area of expertise, the Italian Renaissance, ca. 1300-1600. Papers are invited that address works of art and architecture in any medium, exploring them using any appropriate methodology.</p>
<p>Open Session for Modern and Contemporary Asian Art History</p>	<p>Session Chair: Alison Miller, University of the South</p> <p>This session is intended as an open conversation on current issues in modern and contemporary Asian Art History. Papers may cover diverse topics in Asian art, broadly defined, and ranging from the 19th century to the present day.</p>
<p>Photography and Album Making</p>	<p>Session Chair: Mary Trent, College of Charleston</p> <p>Photograph albums are fruitful ground for studying the ways people have used photographs to construct identity and to preserve memory in the 19th-21st centuries. Individuals, families, and community groups collect and organize photographs in albums to project something about themselves, their origins and experiences, and their values. They often present examples of generalized, middle-class mores and mass consumption, but also can move beyond and even call into question social norms with individual creative flourish. Over time, albums have evolved alongside photography to move from collections of formal portraits, to arrangements of casual snapshots, to ever-expanding profiles of digital pics. Yet, during this evolution, the concept of the album has remained strong. This panel seeks papers that analyze the photograph album, its use within identity construction and remembering, and its relevance to the history of photography. Papers can look at the album more broadly as an evolving medium in itself or can analyze specific case studies of albums or album trends within their historical context. Papers that approach albums from new directions (including the study of digital albums) are welcome.</p>

Name	Description
Postcolonial Theory and Histories of Ancient Art	<p data-bbox="466 138 1066 170">Session Chair: Gretel Rodriguez, Brown University</p> <p data-bbox="466 203 1999 560">Studies of ancient art and architecture have prioritized the perspectives of powerful rulers, conquerors, and imperial authorities. Yet in places such as the provinces of the Roman empire, local artisans and patrons continued to produce artworks employing indigenous visual strategies and techniques, which sometimes merged with the new forms imported by colonial authorities. Inspired by postcolonial and other critical theory, recent scholarship has problematized models such as Romanization to recover a diversity of voices and viewing responses to art and architecture in ancient colonial settings. This session seeks contributions that apply postcolonial theory to the study of the arts of global pre-modern societies (before 1500 CE). Potential themes include: The survival and transformation of indigenous traditions in the visual record of conquered territories; the agency of local artisans in the creation of new monuments; visual responses to displacement, migrations, and colonization; the impact of trade and connectivity in visual production; viewership and ancient reception; as well as reflections on methodological problems. We welcome papers from scholars working in diverse fields and geographic regions whose research deals primarily with visual and material culture. We particularly encourage papers that engage in cross-cultural perspectives throughout the ancient world.</p>
Power to the People? Displaying Portraits of Public Political Figures	<p data-bbox="466 566 1087 599">Session Chair: Jennifer Wingate, St. Francis College</p> <p data-bbox="466 631 1999 950">The portrayal of the first president of the United States raised distinct challenges for the nation's early artists. Gilbert Stuart's portrait of George Washington, famous for striking the right balance of humility and strength, was the most beloved, reproduced, and widely distributed. Reproductions hung in homes and schools and decorated the dollar bill. Americans have displayed portraits of other presidents and public political figures too—Abraham Lincoln, Franklin Delano Roosevelt, Martin Luther King, John F. Kennedy, and Barack Obama—in homes and businesses. This panel aims to examine how the display of portraits of political power engenders meaning for ordinary citizens. What relationships between citizen and nation do such displays reflect or nurture? How have the roles and messages of political portraits changed in the last 250 years? How have different media, new means of distribution, and political contexts reinvigorated or weakened the power of political portraiture to communicate with people today? How can we understand—within this context of portraiture and display—Maurice Berger's statement that "...the authority to represent the President and First Lady belongs not only to political insiders and the media, but also to the people they serve"?</p>
Premodern Theories of Artistic Creativity	<p data-bbox="466 956 1075 989">Session Chair: Rachel Danford, Marshall University</p> <p data-bbox="466 1021 1999 1222">Art historians admire innovation; we teach our discipline as a series of radical breaks in tradition. Yet, the ways in which historical makers and viewers of art thought about creativity are often radically different from present notions. In the past 20 years, scholars of medieval art, in particular, have articulated the differences between modern and premodern theories of invention. In her seminal book, <i>The Craft of Thought</i> (1998), Mary Carruthers argued that medieval creativity was mnemonic in nature; new images arose from the recombination of remembered things rather than being invented <i>ex nihilo</i>. More recently, Patricia Clare Ingham has explored the value of "novelty" in the later Middle Ages (<i>Medieval New</i>, 2015).</p> <p data-bbox="466 1255 1999 1414">This session invites papers that explore theories of artistic creativity in ancient and medieval contexts (any region of the world before ca. 1500). Papers that consider the following topics would be especially welcome: ancient or medieval workshop practices and the training of young artists; the development of new art-making techniques; "weird" works of art that do not conform to the dominant style of the period in which they were made; and/or treatises on art-making or biographies that present artists as being divinely inspired.</p>

Name	Description
<p>“Radical Women”: Critical Perspectives on Two Landmark Exhibitions</p>	<p>Session Chair: Sandrine Canac, Stony Brook University</p> <p>Two recent exhibitions, <i>We Wanted a Revolution: Black Radical Women, 1965-85</i> and <i>Radical Women: Latin American Art, 1960–1985</i>, examined the groundbreaking contributions of Black and Latin American women to the art and political struggles of the period. However, the word “radical” present in both exhibitions’ titles has too often been used in recent art criticism, a commonplace that may also signal its progressive emptying out. Has “radical” merely replaced “original” in art historians’ vocabularies as a means to contend with the significance of an artist’s practice? Or does the term respond to increasing demands for a consideration of the overlap of an artist’s work with her political engagements to measure its success? Furthermore, “radical,” despite its Latin origins linking it to the word “root,” suggests a break from convention. Does the term’s contemporary emphasis on rupture isolate the work of these women from other traditions of art-making and activism not yet written into history? This panel invites papers that deepen or expand critical discourses addressing the work of artists included in or related to either exhibition to promote a more nuanced understanding of their work and of other practices to which they may respond.</p>
<p>RE(:)Thinking Space</p>	<p>Session Chair: Jeremy Culler, University of South Carolina Aiken</p> <p>This session welcomes papers and presentations that explore and/or rethink the role of space in art and architecture. Possible topics may include (but are not limited to) the role of space in art practice; expressions of space; (spatial) networks of exchange; spatial simulations; the role of space in facilitating participatory experience; site-specificity; sites of practice; sites of exchange; and appropriated elements of space. Critical, theoretical, historical, and practice-based perspectives are all welcome.</p>
<p>“Red Roots of White Feminism”: Indigenous Feminisms in Arts of the Americas</p>	<p>Session Chair: Elizabeth S. Hawley, Boston University</p> <p>In 1984, Laguna Pueblo scholar Paula Gunn Allen published “Who is Your Mother? Red Roots of White Feminism,” in which she controversially posited that Native traditions are inherently feminist, and that decolonization efforts should include a return to such traditions. Today, Allen’s claims are often labeled essentialist, and the topic of indigenous feminisms has become a contested field wherein some scholars characterize feminism as an academically-privileged, imperialist notion with little practical value for indigenous peoples – particularly since struggles for sovereignty render race and ethnicity more pressing concerns for activists – while others point to intersectional issues of race, ethnicity, and gender not just for Native women, but for all indigenous peoples, arguing that feminist concerns should be addressed alongside the push for sovereignty. This panel seeks papers that address the projects/practices of artists in the Americas who respond to indigenous feminist discourses in their work – directly or indirectly, positively or negatively, from Native or non-Native perspectives, in the contemporary era or avant la lettre earlier contexts.</p>
<p>Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance</p>	<p>Session Chairs: JoLee Stephens, Howard Community College & Lara Kuykendall, Ball State University</p> <p>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.</p> <p>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</p>

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	the visual arts into performing arts centers are also appropriate. Topics from any historical era or geographical locale will be considered for this session.
Rolls, Wrinkles, and Hair: The Diversification of Beauty in the Global Art World	<p>Session Chairs: Amanda Wangwright, University of South Carolina & Brittany Lockard, Wichita State University</p> <p>Social media taglines proclaiming “every body is beautiful” and corporation-backed campaigns testifying “Real Beauty” comes in all sizes suggest an unprecedented reevaluation of beauty standards. In truth, artists across the world have long questioned the subjective and culturally relative nature of attractiveness and forwarded alternatives of their own design. For decades Orlan’s plastic surgery performances and Richard Onyango’s paintings of his fat muse have questioned the uniformity of stereotypical female beauty. Offerings from a younger generation of artists, such as Ben Hopper’s focus on the “Natural Beauty” of women’s underarm hair and Yanagi Miwa’s faux portraits of old women, disclose the socially constructed and performative nature of gendered beauty standards. This panel explores the ways in which artists across the globe challenge or manipulate concepts of “beauty” in figurative art. Does their artwork succeed in broadening definitions of beauty, or does it ultimately reify the standards already in place? Are artists or art institutions using the concept of diverse beauty as a marketing tactic, as are corporations? How do audiences around the globe react to projects engaging alternative beauty? We welcome papers that address these questions or open new avenues of inquiry into the presentation of nonnormative beauty in art.</p>
Social Practice Art in the Age of Resistance: Public Art, Performance Art, and Street Art as Agents of Social and Political Change	<p>Session Chairs: Eric Schruers, Fairmont State University & Kristina Olson, West Virginia University</p> <p>The contemporary 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 and Street 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 change.</p>
The Threat of the Foreign Collector	<p>Session Chair: Mia Laufer, Washington University in Saint Louis</p> <p>During the late nineteenth century, American collectors dominated the European art market, creating a mass migration of art objects across the Atlantic. While there were certainly many advantages to the voracious American appetite for European art, many Europeans feared the consequences of this trend and campaigned for art to stay within its country or region of origin. Although some of the players and politics may have changed, this fear of foreign collectors has persisted to the present day.</p> <p>This session invites papers that examine the real or perceived threat of foreign art collectors to national cultural heritage (regardless of time period or geographic location). Possible approaches to this topic include, but are not limited to: How were such fears articulated? How did such fears shape the artwork’s wider reception? How did foreign collectors navigate this stigma? How did issues of gender, race, class, religion, or other identity markers contribute to or complicate the perception of threat? How do histories of colonization or notions of center and periphery come into play?</p>
Turning on the Lights in the Classroom: Teaching Art History through Active Learning	<p>Session Chair: Lauren DiSalvo, Dixie State University</p> <p>With an increasing focus on active learning and innovation in the university classroom, this panel seeks to provide guidance on ways to incorporate specific examples of active learning pedagogy into the art history classroom in hopes of promoting the exchange of new ideas. Instead of taking a more theoretical approach towards incorporating active learning, this panel is looking for educators who can share the methodology of specific activities that they have successfully implemented in their own classrooms. What kinds of interactive assignments, problem-based learning sets, or collaborative activities have been particularly effective in the art history classroom? Papers might address, but are not limited to, role playing, debates, digital technologies,</p>

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Undergraduate Art History Session	<p>object-based learning, or other innovative projects. This session welcomes proposals that address active learning activities in both large ways and small, for both in-class and outside-of-class assignments, and for both lower and upper division courses.</p> <p>Session Chairs: Amy Frederick, Centre College & Beth Mulvaney, Meredith College</p> <p>This session welcomes papers on any subject in 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 and mulvaneyb@meredith.edu. (Amy R. Frederick, Assistant Professor of Art History, Centre College, 600 W. Walnut St., Danville, KY 40422; Beth A. Mulvaney, Professor of Art History, Meredith College, 3800 Hillsborough St., Raleigh, NC 27607)</p>
Using (or Losing) the Art History Textbook	<p>Session Chairs: Jenevieve DeLosSantos, Rutgers University & Kathleen Pierce, Rutgers University</p> <p>Educators have increasingly debated the value of using (or losing) the art history survey textbook. Scholars have pointed to several issues with most of the textbooks on offer, including their cost, singular authorial voice, lack of inclusivity, and the need to trade in-depth visual analysis for global breadth. Alongside these criticisms, the growing number of publicly available educational materials have facilitated transitions to a textbook-free classroom. Yet others have raised concerns. Textbook-free classrooms often rely on web-based materials, and not all students have reliable access to required tools. Furthermore, as we increasingly understand the diversity of student learning styles, we must evaluate how delivering text and/or web-based content affects comprehension.</p> <p>This panel invites submissions for 15-minute long presentations of both big-picture pedagogical reflections and individual assignments, syllabi or reflections of classroom experience that engage with this debate. What have been your successes—or failures—in eliminating the textbook from your classroom? What strategies have you employed to restructure the course content around these resources? How have these efforts helped--or hindered--efforts to make the art history classroom more inclusive and accessible? This session hopes to generate constructive debate and provide practical solutions that can be implemented in the survey.</p>
Why Are They Now? 20th Century Women Artists in Contemporary Discourse	<p>Session Chair: Amy Rahn, Stony Brook University (SUNY)</p> <p>Recent publications and exhibitions of women artists active in the mid-to-late 20th century reveal invigorated interest in these artists' lives and works. Mary Gabriel's recent book <i>Ninth Street Women</i>, group exhibitions like the Denver Art Museum's 2016 <i>Women of Abstract Expressionism</i>, the Brooklyn Museum's <i>We Wanted a Revolution</i> and the Hammer Museum's <i>Radical Women</i> of 2017, a forthcoming Joan Mitchell retrospective, and the Tate Britain's planned rehang all suggest fresh relevance for women artists active in the 20th century. The current vogue invites socio-historical questions on why and how these women artists are being historicized now. This session invites papers exploring the current reception of 20th century women artists from the U.S. and beyond that address questions like: What do Abstract Expressionist women have to do with current politics? How can we understand which women artists are receiving attention and which are less-discussed in the U.S. and elsewhere? Which institutions are showing Postwar women artists, and how are thinkers contextualizing them in the museum and/or gallery? How do methodologies that address historical injustices change the ways women artists are received in our hotly political moment? This session looks to understand the ways historical women artists are timely subjects today.</p>

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Windows onto Nature: A Comparative Exploration on the Issue of Mimesis	<p data-bbox="468 142 1003 172">Session Chair: Amy Huang, Brown University</p> <p data-bbox="468 212 2003 367">What is the relationship between artistic representation and the objects represented? What does it mean to create a naturalistic or realistic picture? Issues surrounding mimesis are among the oldest questions in the history of Western art. From ancient Greece to the Renaissance, artists have developed techniques to create illusion of space and volume on the two dimensional surface. But the subject becomes far more complicated when we extend our inquiry to art from other traditions. Not only did artists have different agendas in representing nature in their paintings, they also had different concepts of naturalism, realism, and illusion.</p> <p data-bbox="468 407 1995 500">This session invites papers that examines topics on mimesis, naturalism, realism, or other aspects of the relationship between the painted surface and the physical world. Papers on art from outside the European tradition are especially encouraged in order to create a diverse group of presentations and initiate a conversation between different artistic traditions.</p>
Graphic Design	
Analogy + Interaction: Creating a Context for Curiosity through the Design of Games	<p data-bbox="468 581 1100 610">Session Chair: Cary Staples, University of Tennessee</p> <p data-bbox="468 651 2003 743">How can we create an environment that will engage students in knowledge production? How do we move from a transfer model, to a participatory model of education? Sitting at the intersection of technology and culture, game design provides a context to allow students to:</p> <ul data-bbox="516 784 1373 911" style="list-style-type: none"> • Actively seek knowledge, rather than passively receiving information. • Work collaboratively in multidisciplinary teams. • Create media that has value within their learning context. • Explore content on a granular level. <p data-bbox="468 951 1982 1170">This, hopefully, interactive session will provide participants with the opportunity to experience game development technologies/strategies ability to transform the teaching and learning processes. Instead of merely computerizing existing course content, these developer/educators are embracing the affordances of the new gaming technology to radically re-envision the design of complex, effective learning environments as a place where students are no longer passive but rather active knowledge-builders, problem seekers, problem-identifiers, problem solvers and, eventually, agents of social change. This session will present/share: Undergraduate research groups on games + content. The session will look at the role game development/design plays in the acquisition of subject content by the students and assessment and mastery.</p>
Broadened Horizons: Exploring Non-Western Graphic Design	<p data-bbox="468 1185 1205 1214">Session Chair: Ting Wang-Hedges, Oklahoma State University</p> <p data-bbox="468 1255 2003 1502">What has happened to modern and contemporary non-Western graphic design? Where are the continuing pioneers of Asian, African and other non-western graphic designers? China specifically, has had a substantial influence on world graphic design history with the invention of the standardized paper-making process which has made tremendous contributions in helping the Europeans spread their language and culture. The invention of the first porcelain moveable type and xylography originated in Asia, which employed a system of printing that inspired the invention of typography. However, exposure to modern and contemporary non-Western graphic design has been limited. This limited exposure comes from an unbalanced focus on the strides made in Western design versus other regional designs. Non-Western graphic design deserves closer exploration, examination and exposure to address this deficit in attention and in hopes, discover how it has influenced and how it has been influenced by its</p>

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<p>counterparts in the design world. It is time to emphasize research within other realms and cultures of design and encourage others to discover and study extraordinary non-Western designers and their works. It is time to foster a greater awareness of the place non-Western design has in both graphic design history and contemporary design. This session invites research and class projects, research papers, collaboration opportunities, resources and discussions on non-Western design history and contemporary design.</p> <p>Creating Community through Vulnerability: Graphic Design for Social Change</p>	<p>Session Chair: Carley Cullen, The University of Iowa</p> <p>Graphic design is a powerful tool that can be used to effectively spark change. As visual communicators, we create solutions for our audience by using psychology to craft a desired message or product. We have control over the idea our audience will take away from our work. So how can we use this skill to better the communities with which we are associated? By practicing vulnerability, we can start to build communities of support to bring about social awareness and change. Actively being vulnerable and practicing empathy are essential to consuming and creating art. Vulnerability breeds community. By sharing one's story, it allows people to begin to relate, support and empathize with one another. These communities of support serve to benefit the population. In this panel, we will discuss the power of empathy and vulnerability, ask how we as artists can be more vulnerable in our studio practice, and establish ways to grow our respective communities.</p>
<p>The Education of an Ethical Designer</p>	<p>Session Chair: Amanda Horton, University of Central Oklahoma</p> <p>The question of how to establish a set of ethics for designers to adhere to has long been an issue. A group of prominent designers addressed the issue of ethics in advertising design in 1964 with the First Things First Manifesto, which was revisited in 2000. The society of Graphic Designers in Canada has a "Code of Ethics and Professional Conduct for Graphic Designers"; this code of conduct is tied to the Association of Registered Professional Designers in Ontario or RGD. AIGA, the professional association for design, has published a set of ethics for designers and has long debated the licensure of graphic designers. These efforts to inform and create ethical standards and guidelines are being done on a professional level, but how are we as design educators addressing these issues in our classrooms? This call for papers invites case studies from the teaching practice of design educators who engage their students in ethical practices, in or out of the classroom; through studio projects, workshops or seminars, or through lecture and research projects, in order to promote and further student interest in ethical practices in the field of design.</p>
<p>Flip the Demo: Rethinking Software Education in the Classroom</p>	<p>Session Chair: Matthew Finn, William Paterson University</p> <p>To build off a highly discussed topic from SECAC 2018, this session will focus on teaching software applications. Throughout the conference last year many of the graphic design session conversations migrated to the topic of software education. One of the key components in a design, UI or UX program is learning how to use the software associated with the profession, so how do we handle this? Do we spend valuable class time teaching software or do we put the ownership onto the student? This session will look for innovative ways in which educators are teaching software applications to design students. Since this is such a new topic of discussion examples of successes and failures are both welcome.</p>
<p>From Three Credits to Street Credit: Building Outcomes in Design Curricula that are Client Relevant</p>	<p>Session Chairs: Patrice Anderson, Jacksonville State University & Chad Anderson, Jacksonville State University</p> <p>As design educators, our goal is to create curricula and projects based on our understanding of client needs while maintaining an advanced visual outcome. But are we achieving this? Are our 3-hour credit classes translating into "street cred" or experience beneficial to their future careers? Discussions of how to not only train students in four years to be competent designers but how to teach real-world expectations are needed. This is especially true in rural and smaller universities where interaction between</p>

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	<p>students and design firms and/or businesses needing designers are limited. We leave real-world lessons to a semester of an internship; however, not all internships are equal.</p> <p>In this session, we will talk about the shortcomings of 3-hour credit education and how we can integrate the idea of "street creds" into making students more relevant to future employers.</p>
<p>Going Screenless: The Art of Travel</p>	<p>Session Chair: Tim Speaker, Anderson University</p> <p>Perhaps you've led 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?</p> <p>This session is intended to provide philosophical reasoning and practical, on-the-ground expertise by those who have attempted to deliver meaningful programming.</p>
<p>Graphic Design Stories from the Trenches</p>	<p>Session Chair: Kevin Cates, UA Little Rock</p> <p>I've always viewed graphic design as a purely collaborative medium. Only because as a pragmatic designer, I've always done work as a partnership with a client, and almost never as an individual project to further my understanding and experience. With personal work giving way to collaborative work, it's inevitable that you will crash and burn. Whether that takes the form of heated arguments with clients, crashed hard drives, missed deadlines, or poor interpretations of client's ideas, these seemingly devastating events can lead to stronger understanding of the business, personalities, and your own strengths and weaknesses. These scenarios can be prevalent in academia, where students suffer from the same catastrophes through their communication with the professor or their own personal issues. However, it seems that the repercussions from their issues aren't as doom laden, as we can (hopefully) nurture, guide, and help them grow through the experience.</p> <p>This session seeks stories and examples of professional, personal, or classroom experiences that have gone wrong, and how the individual(s) learned and grew, or not, from the experience.</p>
<p>Guiding Creativity vs. Art Directing</p>	<p>Session Chairs: Danielle Langdon, Columbia College & Ric Wilson, University of Missouri</p> <p>We've all been there: the critique with a student went smoothly, but the work that followed missed the mark. Short of telling the student exactly what to do, this session will explore how design instructors guide students toward success without giving away the solution. Across design programs, faculty are continually coming up with new ways to conduct critiques, provide suggestions, and orchestrate dialogue. Do you identify more as an instructor who "guides their creativity", or as an "art director" of the classroom? Why? How would you define the difference? How do you structure your feedback to get the best results? This session will explore all these questions and more.</p>
<p>Making the Grade: Using Rubrics to Structure Graphic Design Student Expectations</p>	<p>Session Chair: Dana Ezzell Lovelace, Meredith College</p> <p>The main purpose of a rubric is to assess a student's performance. In <i>How to Create and Use Rubrics</i>, Susan Brookhart discusses the advantages and disadvantages of different types of rubrics. While rubrics can clarify expectations for students, they can also help teachers teach, help coordinate instruction and assessment, and help students learn. This session seeks participants to share</p>

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	<p>their approaches and perspectives of the rubric. What do you see as advantages and disadvantages? How do you use rubrics to give structure to learning outcomes and expectations for your students?</p>
<p>Practice What You Teach: Promoting Information and Engagement Through Thoughtfully Designed Course Materials</p>	<p>Session Chair: Chloe Irla, McDaniel College</p> <p>As art and design instructors, we expect our students to produce aesthetically pleasing, well-crafted projects that engage an audience. But how can we truly promote those expectations if we distribute all of our course materials as unformatted, design-less Microsoft Word documents? How do faculty create custom-designed course materials, such as self-designed zines, illustrated posters, buttons, and other collateral, in order to show that they care as much about materials as content? How do faculty promote their classes through custom-designed materials? At a liberal arts institution where most art and design classes are populated by non-art majors, are students more likely to engage in and remember content beyond the semester if the course materials stand out?</p> <p>This panel will question the correlation between student engagement and design strategies implemented by instructors. If you design it, will they come?</p>
<p>Slowing Down in a World of Speed</p>	<p>Session Chairs: Susan Robertson, Talladega College & Allison McElroy, Jacksonville State University</p> <p>Using her phone, a student takes a photograph, opens it in a design software application (on her phone) and within seconds generates a high-impact graphic that she shares on social media, receiving immediate feedback from her peers. For her, this is being creative. What incentive does she have to pursue a 4-year art degree? Traditional media courses are shrinking in response to the popularity and relevance of digital, and digital media courses are growing. How do we maintain the value of traditional media training and what is its relevance to digital?</p> <p>This presentation will explore what others have done in their programs to address this growing divide.</p>
<p>Small Design Programs: Finding a Niche in a Big Academic World</p>	<p>Session Chairs: Morgan Manning, Maryville College & Adrienne Schwarte, Maryville College</p> <p>Design programs are found on every rung of the higher education ladder. While large research institutions and well-funded private schools attract thousands of new students each year, small design programs across the nation are adeptly holding their own through innovative curricula, creative resource use, individualized instruction, and the development of strong connections with the communities they serve. Many of these programs operate on very small budgets with minimal faculty. Despite these limitations, small programs are consistently producing excellent graduates equipped with a wide range of creative and technical skills who are providing significant and meaningful impacts to the design profession and contributing to design discourse.</p> <p>This session seeks to showcase smaller design programs and encourage discussion on a range of topics relevant to successfully running a small program. What works and what doesn't? How do you build one of these programs from the ground up and continue to maintain excellence? What are the opportunities and potential pitfalls associated with small design programs? What are the best approaches to developing a strong and professionally-viable design curriculum in this setting?</p>
<p>Spill the Tea: What Does Teaching Web Design in Today's Classroom Look Like?</p>	<p>Session Chair: David Walker, Austin Peay State University</p> <p>Students of today, graduating with a BFA in graphic design, are expected by industry standards, to be equipped to visually design and code simple websites. For beginning students, web design is akin to attending a foreign-language course. With so many facets, such as code editing software (Dreamweaver, BB Edit, or Sublime), multiple coding languages (html, css, javascript,</p>

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	<p>jquery, php, etc.), content management systems, layout software (Photoshop, Adobe XD, Sketch, Invision), and online WYSIWYG (what-you-see-is-what-you-get) editors (Godaddy, Squarespace and Wix), where do you choose the start of learning for your students? Do you begin with code? Is the history of web design relevant? How do you structure and pace your course(s) throughout the semester? What are some of the limitations to teaching web design?</p> <p>The lectures in this session will explore the methods in which web design and interface design are introduced and taught for understanding and production as well as exploring tools for measuring student success. I aim to facilitate a discussion, amongst a panel of design educators, that explores best practices of teaching for a broad field where specializations are plentiful and the standards and technology are ever-changing. Additional time will be reserved for group discussion after the presentations.</p>
<p>What's in an Idea? Cultivating and Assessing Creative Ideas in the Classroom</p>	<p>Session Chair: Jonathan Cumberland, The University of Alabama</p> <p>Alignment, hierarchy and unity; these are familiar talking points for design educators. However, conveying the properties of a brilliant idea can prove to be difficult at times. More importantly, at rubric driven institutions, how does one quantitate the value of a concept or an idea? We all want our students to take chances, but how do we facilitate an environment where students don't worry so much about the final grade?</p> <p>This session is looking for design educators to share their strategies for cultivating and assessing their students' creative ideas within the framework of a class project.</p>
Studio and Art History	
<p>Academic Museums Are Not Neutral: Civic Responsibility and Institutional Politics</p>	<p>Session Chairs: Claire Kovacs, Augustana College & Michael Dickins, Austin Peay State University</p> <p>This panel aims to investigate the civic responsibility and institutional politics of academic museums in the contemporaneous political climate. While many call museums to aspire to be apolitical spaces, LaTanya Autry notes in writing about her and Mike Murawski's #MuseumsAreNotNeutral campaign, "Museums are cultural products that originate from colonial enterprise, they are about power. They are political constructs. Their ongoing practices also are rooted in power."* It is essential that this myth of neutrality be effaced, and museums' relationships to power be addressed. Every choice we make in a museum (academic or public) is a political choice rooted in power, and the implications of that mindset be embraced.</p> <p>We welcome papers on case studies of exhibitions, programming, acquisitions, or other museum issues that address political issues and/or power in an academic museum/gallery space and the institution's political response. Our hope is to utilize these case studies as a means by which to facilitate a discussion about strategies for response and engagement across a variety of institutions.</p> <p>*LaTanya Autry, "Museums Are Not Neutral." https://artstuffmatters.wordpress.com/museums-are-not-neutral/.</p>
<p>The Agrarian Ideal in the Age of Whole Foods</p>	<p>Session Chair: Stephen Mandravelis, University of Tennessee at Chattanooga</p> <p>In recent years, American society has seemingly turned greater attention to the source of its food. The popular rise of organic produce, farm-to-table restaurants, and farmer's markets have privileged the idea of the "local" and the "natural," and their purveyors have fashioned themselves as more responsible and sustainable options opposed to the mass-commercialized practices and products of Big Agriculture. This panel explores how art and visual culture have both promoted and challenged the construction of this modern agrarian mythos. To do so, the panel seeks papers from artists and art historians that engage the</p>

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	<p>professed relationship between humans and their ideal agricultural environment, both in contemporary culture and in the past. What strategies and conventions are commonly employed to construct this idyllic nature of organic food? What effects does this construction have on marketing campaigns and consumption patterns? How is the agrarian ideal divided along economic, racial, and gendered lines? How is this contemporary understanding of preferred farming practice related to previous rural visualizations, such as pastoralism and rural beauty?</p> <p>This panel welcomes papers that engage these questions – as well as others – from a wide array of geographic, temporal, and global contexts.</p>
<p>APPROACHING THE GATES and THEREAFTER</p>	<p>Session Chair: Harry Boone, Georgia Gwinnett College</p> <p>Some are resolute in their decision about when to retire. Financial preparedness or feeling that one has had enough are common factors. Others are ambivalent – while retirement on some fronts is desirable, there remains an enthusiasm for the work. Others waffle because they are still energized by teaching, but begrudgingly acknowledge that it may be time to step aside and let a new generation take over. It might be helpful to view retirement not as completion, but as circling back to the starting gate at which we stood at the outset of our careers. In some respects unbridled, we are poised for another sprint in which we can target more single-mindedly and wisely the subject (art) that launched us into academic vocations.</p> <p>SECAC has played a pivotal role in guiding many faculty throughout their careers. It has done that by providing affirmation, something that is not always readily granted on campus. Thus, the intent of this session is to help further the reach of the “helping hand” by launching a conversation (a sharing of personal experiences about approaching retirement) that will aid those contemplating retirement. Proposals are solicited from those preparing for retirement and from those already retired.</p>
<p>Archiving “Queer”-ness or “Queer”-ing the Archive?: Reflections on History</p>	<p>Session Chairs: Kris Belden-Adams, University of Mississippi & Joshua Brinlee, University of Mississippi</p> <p>Many scholars have suggested that it is risky to over-read homoerotic desire with hindsight into historical artifacts such as journals, and instead have advocated for the use of the label “homosocial,” which maintains an ambiguous position toward subjects’ sexual orientations. But as David Deitcher has pointed out, “homophobic self-censorship, masked as strategic discretion” is often extended to the subjects of photographs, out of fear of “outing” (read: “shaming”) them in the eyes of surviving relatives. Our histories have thus focused on reading images that reveal traces of same-gender affection as “non-romantic” by default. But to reinforce a pervasive and persistent cisgender normativity by automatically assuming the subjects of photographs are “straight” by default thus obligates them to conform to such norms in historical perpetuity. As such, it denies the possibility of unveiling and working to dismantle the oppression of LGBTQ self-expression. Deitcher suggests that a queer history for photographs not only helps to reveal suppression, but acknowledges, validates, and humanizes LGBTQ relationships, as they have been commemorated in historic artifacts. This panel invites art historians and artists who address “queering” the past in their work.</p>
<p>Art / Data / Information</p>	<p>Session Chair: Jason Hoelscher, Georgia Southern University</p> <p>In recent decades, the term "information" has increasingly become synonymous with digital and online information. While this might be fine for new media and software-based art, what about analog artforms like painting, drawing, or sculpture? How about immaterial or non-object modes like performance or installation art? Such non-digital artforms communicate and create a kind of sender-receiver relationship in their own distinct ways, and therefore constitute peculiar information modes in their own right. If art is information, what kind of information is it? Art history faces its own information-and data-related dilemmas. Today there are more venues for the presentation of compelling research and scholarship than ever before, ranging from journals and books to</p>

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	<p>blogs and tweetstorms. While this is a positive development in general, how do new developments thrive and make themselves known among the embarrassment of riches posed by the nonstop data flows of everything-all-the-time culture?</p> <p>This panel invites contributions from art historians and artists of all stripes, from the traditional to the experimental, to pose, consider, or answer such questions and issues involving art and information.</p>
ART and (Fill in the Blank)	<p>Session Chair: Reni Gower, Virginia Commonwealth University</p> <p>Art and Athletics, Art and Science, Art and Advocacy, Art and Technology, Art and Social Practice, Art and Business, Art and Medicine, Art and Engineering, Art and (fill in the blank). This session will highlight innovative ways art is often paired with other disciplines to improve outcomes. Seeking speakers and projects that highlight unique collaborations and partnerships.</p>
Art and Parenting: Artistic Engagement with the Familial and Domestic	<p>Session Chair: Barbara Kutis, Indiana University Southeast</p> <p>This session examines how artists engage with issues of adoption, child birth, child care, and domestic care through artistic form. These topics are frequently discussed in the work of women artists such as Sally Mann and Mary Kelly, who most notably documented their children's lives through their respective works, <i>Immediate Family</i> (1992) and <i>Post-Partum Document</i> (1973-79). Yet, there are many more individuals who 'mother' and visualize the subject in their art. Since the 1990s there has been a shift toward co-parenting and a greater amount of men and LGTBA individuals now serve as the primary childcare provider. Art historical discussion of non-traditional parenting and families, however, has been scant. Thus, this session seeks to determine how parenting (performed by any one) has been visualized, both in contemporary practice and historically. This panel welcomes artist performances and presentations, as well as art historical examinations of visual culture and the domestic.</p>
Art Cannot Be Taught...Online! Or Can It?	<p>Session Chair: Raymond Yeager, University of Charleston</p> <p>To borrow a title and idea from James Elkins' book, <i>Art Cannot Be Taught</i>, can we or should we teach art in an online environment? With increasing budgetary pressure to reduce the cost of course delivery and offer students more online options institutions are pursuing the popular option of asking programs to develop more online courses. But with frightening sounding terms, such as MOOC, SMOC, hybrid, synchronous, asynchronous, flipped, upside-down, online pedagogy sounds more like something out of sci-fi than a practical teaching model for the visual arts. Is it possible to take an experiential, project-based course such as an art studio course and design one that can be effectively delivered online? This panel will explore both the unique benefits and challenges related to online learning as it relates to the visual arts. Are there limits to online instruction? What strategies of online course development and instruction can enable instructors to teach any traditional art course effectively in an online environment? What are the opportunities to embrace technology? What are the best practices and how are they defined? How can the work be adequately assessed?</p>
Art Gallery and Museum as Curricular Tool in Higher Education: Possibilities and Constraints	<p>Session Chairs: Steven Pearson, McDaniel College & Izabel Galliera, McDaniel College</p> <p>Traditionally, the college art gallery and university art museum have been expected to be an integral component of students' education, offering direct engagement with art objects. They have also functioned as exhibition spaces for emerging and established artists and practitioners. In recent years, under growing budgetary demands, as more and more colleges and universities face restructuring and prioritization, the role of such art spaces in college education and beyond has been questioned. Increasingly, art galleries and university art museums have sought ways to reassert their relevance by initiating a variety of programs, such as curatorial and museum studies. What are some of the ways in which such art spaces can play a meaningful role in a socially, culturally and economically diverse and first-generation student population? How is the art gallery able to</p>

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<p>The Artist as Parent as Academic</p>	<p>navigate the demands of academic curricula, while staying relevant within the local, regional or national art context? This panel invites papers that address the possibilities and constraints of the university/college art gallery, present innovative and creative ways in designing programming on limited budgets, as well as research studies on the emergence, function and nature of the art gallery and museum within the history of art institutions and museums.</p> <p>Session Chair: Lauren Evans, Samford University</p> <p>The creative act of gestation, birth, sustenance, and shaping of life can be a powerful and valuable lens through which to understand the creative process. This session will consider both the difficulties and opportunities experienced by those juggling the simultaneously all-consuming roles of artist, parent, and academic. How might we encourage students, as well as one another, to develop holistic creative practices in which art and life are intertwined? Perhaps we begin with leading by example. With this in mind, we might also consider ways in which our institutions can better support professors that are also parents, as well as those who hope to one day become parents. Studies have found that fathers and childless women are three times more likely to get tenure than women with kids. Are there models for guidance and mentorship, existing or imagined, among women faculty in regards to family planning and tenure & promotion that might help improve this statistic? Or are these roles really as incompatible as our culture suggests?</p> <p>This panel welcomes papers and presentations ranging from philosophical reflections and examples of artist-parent-academics exploring these topics in their own creative work to more practical applications concerning pedagogy and/or institutional reform.</p>
<p>Art Libraries, Research, & Artistic Practice</p>	<p>Session Chair: Courtney Hunt, The Ohio State University</p> <p>There is much scholarship in the library world on how art and design librarians can effectively guide students and scholars in learning to see, as well as how to use research materials to accomplish their research or artistic goals. Amanda Meeks, in her paper “Learning to Look Critically,” notes the “unique information needs” of practicing artists and how art librarians support these needs and teach visual and information literacy. The truth is, art and design librarians fill many roles in support of the visual arts. Not only do they teach students, but they are often collaborators with other academic faculty and museum curatorial staff as they conduct their own scholarship. Art librarians need to be agile and experts in their field, and generalist enough that they can assist a wide array of those working in the visual arts.</p> <p>This session will take a look at the intersection of art librarians and their constituents, exploring pedagogical practice and the unique support librarians offer practicing artists, designers, and art historians. Papers for this session should address the symbiosis of art libraries, research, and artistic practice and can be generated from the perspective of the art scholar, practicing artist, or art librarian.</p>
<p>Can Noise Be Beautiful?</p>	<p>Session Chair: Mary Mazurek, IDSV & Columbia College</p> <p>Noise is often described as loud, obtrusive, and disturbing, but if it is used as an art material, could it be considered to be beautiful? The intent of this panel is to explore this question.</p>
<p>Close to Home: Using Art and Art History to Engage Local Justice Issues</p>	<p>Session Chair: Elissa Weichbrodt, Covenant College</p> <p>In our efforts to broaden our students’ perspective on the world, we can sometimes overlook the value and potency of engaging with the particular history and contemporary realities of our <i>own</i> place. It can often be easier to teach a course or provide a prompt on “memory and the Holocaust” than to grapple with the traumas of the local. This session seeks diverse presentations from</p>

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	<p>faculty who have used the studio, art history classroom, or museum context productively engage with local issues, particularly those pertaining to racial, economic, or sexual injustices, past or present. Papers may address, but are not limited to, the following questions: What theoretical or pedagogical models might help us imagine and execute a locally-engaged classroom? What is the value of focusing on a hyperlocal issue or history? What trade-offs, if any, might be made? What are some practical and ethical concerns educators might face when developing such courses or assignments?</p>
<p>The Contemporary Magnum Opus: Process</p>	<p>Session Chair: Sandra Reed, Marshall University</p> <p>Though the specific meaning of magnum opus has varied in the centuries since its purported first use in 1791, a magnum opus is universally understood to reference a work of exceptional creativity, skill, and/or profundity, and here, may refer to visual art, design, or architecture. Complexity and great magnitude are often characteristics of a magnum opus; however, these are not defining attributes. The objectives of this session are to bring attention to a work of mastery by a living artist, designer, or architect and to provide in-depth insights to its sources, development, and completion. In particular, the session seeks presentations by those who are able to illustrate, narrate, and analyze a creator’s process and the resulting work through first-hand knowledge and/or primary research.</p> <p>Session notes: “Work” will be broadly interpreted. The “creator” may be either an individual or a team or group. Audio speakers have been requested for this session: multi-media presentations are encouraged, such as time-lapse photography and/or video for process and interviews. Should a presenter wish to feature his or her own work, a co-presenter is recommended.</p>
<p>CROSSING AMERICA: Road Matters in Art, Photography, and Visual Culture</p>	<p>Session Chairs: Peter Han-Chih Wang, Butler University & David Smucker, Pratt Institute</p> <p>2019 marks several anniversaries of important markers in the history of art, photography and visual culture of the American road: in 1919 the War Department launched the Transcontinental Motor Transport Corps, traveling from Washington D.C. to San Francisco; in 1939, Dorothea Lange published <i>An American Exodus: A Record of Human Erosion</i>; Robert Frank published <i>The Americans</i> in 1959; <i>Easy Rider</i> was released in 1969. These and other road-related works prompt us to consider the wider role the road played and continues to play in American life. Can the interstate highway engender a sense of American-ness? Who is included and excluded by car culture, and how? How does the experience of the highway translate into different media, and how have artists leveraged this to various effects? What influence do highway connections have for social, political, and artistic movements? Does the century-old technology of the American highway offer lessons about newer, high-tech connections? We welcome contributions from artists and scholars engaging the theme of the road from the early 20th century to the present.</p>
<p>Destructive Forces; A Visual Response</p>	<p>Session Chair: Al Denyer, University of Utah</p> <p>In a world of political turmoil, environmental assault and armed conflict, visual art will often reflect the nature of world events, disasters, and atrocities. The artist’s response to destructive forces is both diverse and extensive. Whether utilizing a narrative or conceptual approach, visual art has the power to question, analyze and critique. Historically, visual art has initiated a dialog into the rights and wrongs of world events, appealing to the human conscience, and scrutinizing ethical practices. Yet in this current climate of political uncertainty, environmental destruction and the human toll of war and conflict, how are contemporary artists responding?</p> <p>This panel aims to address how visual artists respond to destructive forces and the ways in which visual language can mediate between difficult subject matter and the viewers’ physical and psychological filters.</p>

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Eco-Critical Conditions: Aesthetics of Anthropocentric Visual Cultures	<p data-bbox="466 138 1121 170">Session Chair: Amy Hulshoff, University of New Mexico</p> <p data-bbox="466 203 2013 462">In staying relevant with current conversations in America concerning art and ecology, curators, artists, historians and critics alike engage with anthropogenic thinking, and whether they are for or against this theory, seem required by popular demand to fall within its ambiguous boundaries. Scholars and cultural analysts, like T.J. Demos, Donna Haraway, and Nicholas Mirzoeff, argue convincingly that the Anthropocene, though comforting to most in asserting that humans have permanently altered the earth and its atmosphere, is falsely democratic in its universalized thinking. In other words, those truly responsible for climate change and those who suffer the direct effects are of entirely different economic and racialized backgrounds, intentionally decentered and obscured. This is the erasure allowed by anthropogenic thinking, and thus the basis for current scholastic and creative alternatives.</p> <p data-bbox="466 495 2013 630">This panel will host presentations exploring these alternatives, such as the Gynecene, the Capitalocene, or the Chthulucene, among others concurrently developing. The program seeks to collaborate with those critically engaging in a discourse of specificity, and identification of the potential dangers, distractions, and creative forces in visual culture since the burgeoning of the so-called Anthropocene.</p>
Enhancing Graduate Research in the Field of Arts and Design	<p data-bbox="466 636 1089 669">Session Chair: Joo Kim, University of Central Florida</p> <p data-bbox="466 701 2013 831">Within an academic context, the demands on research in arts and design practice in the 21st century are much different from those of the past. The trend of contemporary practice is making art through conceptual exploration by the way of research. Creating art is not simply the act of just doing – it is also a composite of theoretical and intellectual activity. Creating art combined with research will enhance our ability to think visually and develop creativity.</p> <p data-bbox="466 863 2013 966">In this session, graduate students are encouraged to apply and share their research and creative activities in the field of visual arts and design including studio arts (painting, drawing, sculpture, ceramics), animation, digital media, art history, art education, photography, film, graphic design, etc.</p>
Ethnic Notions Revisited	<p data-bbox="466 972 1035 1005">Session Chair: Anthony Bingham, Miles College</p> <p data-bbox="466 1037 2013 1268">Over 30 years ago, the groundbreaking documentary, <i>Ethnic Notions</i>, revealed how negative images of African-Americans permeated American popular culture, perpetuating painful and false stereotypes. Today, artists of many ethnicities have reclaimed such preconceived and racially charged imagery and incorporated it into their work to dismantle the old stereotypes and create new narratives. Kara Walker, for example, uses plantation imagery, and Native American artist, Larry McNeil, incorporates historic photos of the Lone Ranger and Tonto. Who has the right to use these images? What challenges have they presented to artists, arts institutions, and the public? This panel invites artists, art historians, curators, and educators to discuss the way in which derogatory stereotypical images are used in artistic and curatorial practices.</p>
Exploring the Artistic Potential of Computationality Materiality	<p data-bbox="466 1274 1350 1307">Session Chair: Scott Contreras-Koterbay, East Tennessee State University</p> <p data-bbox="466 1339 2013 1497">Starting in the 1950s, artists have increasingly used computing technology. From the earliest pioneers of programmers testing the limits of their hardware, the Experiments in Art and Technology group, the Art and Technology program at LACMA, the Nove tendencije group in Zagreb, through to the ubiquitous presence of digital tools, there's been a dramatic technological revolution in the visual arts. Recent changes, however, drive the encroachment of artificial intelligence and increased algorithmic management as a material condition of artistic production, have signaled an interesting shift; computationally now describes more than just a</p>

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	<p>set of circumstances for artists' creative endeavors. Technology has always limited forms of artistic expression, but artists have often been at their best when they've overcome these restrictions in inventive way. What happens when the limitations are so pervasively a part of our world that their limiting is no longer recognizable? Or, more interestingly, what happens when recognition becomes the driving aesthetic force? Proposals are invited that explore these questions and related topics, including aesthetics at the intersections and interstices of computing, digitality, computational materiality and traditional methods, as well as the history of digital art.</p>
<p>Feminist Art, Politics, and Intertextuality</p>	<p>Session Chairs: Karen Cordero, Universidad Iberoamericana Mexico City & Dina Comisarenco, Universidad Iberoamericana Mexico City</p> <p>It is a commonplace to assert that art reflects society, but the varied and bidirectional significance of this statement bears deeper analysis in the case of feminist art. In this session we propose to explore the interaction and mutual influence of women's artistic production and the feminist political movement in precise periods and locations in order to unpack some of the complex and fascinating ways in which politics, theory, process, iconography and style intersect in feminist art in different cultural, social and geographic contexts. Since writing is frequently a fundamental part of the creative process of many female artists, we welcome papers that analyze intertextuality between writing and the visual arts as a way to illuminate some of the forms in which feminist writing, theory and political practice have affected visual expression and how visual expression has helped to clarify, advance and enrich feminist political stances. How has feminist politics influenced artistic practice? How has artistic practice influenced feminism? How does the study of intertextuality help us create an art historical narrative that considers this aspect and its implications more fully? We welcome both specific case studies and theoretical reflections that contribute to the investigation of these issues.</p>
<p>From the Present into the Past: Engaging Students in a Post Millennial World</p>	<p>Session Chairs: Craig Coleman, Mercer University & Luke Buffenmyer, Mercer University</p> <p>Our panel will present and discuss strategies that lead to student engagement and intellectual inquiry in a diverse post-millennial classroom. We seek to address the following questions and ideas through presentations of class projects from a variety of undergraduate foundations courses:</p> <ol style="list-style-type: none"> 1. How can starting with the present show the relevance of the past to now? 2. How has rapidly evolving technology affected student's knowledge of the present world? 3. How can we use the effects of the internet's accessibility to multicultural ideas and media to engage students in a multicultural society? 4. Good strategies for addressing diversity in the classroom that lead to critical thinking and the development of a critical eye. 5. How to get students to engage the world outside the classroom through the creation of temporary public art projects. 6. Using assignments with built-in history lessons to introduce social justice and political issues to the students. <p>Our presentation will involve video mapping and multiple projectors, which we will provide.</p>
<p>Interrelationships between the Artist, the Art Gallery, and the Dealer</p>	<p>Session Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania</p> <p>This session investigates the interrelationship between the artist and his or her representation in the form of either a gallery or art dealer. Have unfavorable negotiations and/or conflicts within the relationship proven detrimental or hindered the sale of art? How have artists' requests regarding the display of their art affected the relationship with their representing gallery and/or the sale of their work? Has the importance of an art dealer and/or gallery changed in the 21st century? Are artists as reliant on an art dealer in</p>

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	<p>the digital age? Have independent artists' websites proven to be a more effective means of selling art? Papers exploring these issues throughout all eras of art's history will be considered. All theoretical approaches are acceptable for review as well as artist's perspectives on the subject.</p>
<p>The Intertwining of Art and Literature</p>	<p>Session Chair: Brooke Alexander, The University of Mississippi</p> <p>So often, the written word influences the visual world. This is true historically, contemporarily, and personally. Whether it be stories, myths, poetry, or narratives of your own invention, I am interested in how literature (in the broad sense) is woven into visual work. This panel is open to studio artists influenced by words and to historians focusing on artists and their literary influences. How does literature figure in and/or complicate the meaning and/or construction of art? Where are the links between words and art, and where do the lines between them surface and confuse? Feel free to delve into particular writers and artists or observe broader links through genres. How literal must the evidence of the "words" be in order to be a part of the work? And where is the line where credit must be given to the writer?</p>
<p>The Joys of Tight Budgets and Limited Resources</p>	<p>Session Chairs: Cynthia Gadsden, Tennessee State University & Kaleena Sales, Tennessee State University</p> <p>Budget restrictions and limited resources are realities for many art programs. Such challenges can often hinder growth, and impact a program's viability with students and faculty. Yet, these circumstances are also excellent opportunities ripe for innovation and impactful learning. Art departments and small art programs are fertile soil for public/community art alliances. These partnerships can provide students with diverse school/work experiences, offer a competitive advantage, and well-rounded educational training for future employment. By extending the art program beyond the walls of the university through community partnerships and service learning projects, smaller curriculum offerings and facility limitations can be supplemented. So, how can an art department implement a community partnership? What do innovative initiatives that create rich, meaningful learning experiences look like? This session aims to offer ideas that show how "small" and "limited" can be turned into "big" and "impactful" unconventional approaches that teach and engage students.</p>
<p>Landscape in the "Attention Economy"</p>	<p>Session Chair: Julia Townsend, The Peanut Factory</p> <p>Landscape as a motif in its own right has a longer history in the East, starting well before the 10th century. Specific conventions of 'Shan Shui' (mountains and water) developed over time. In the West, the term was not used until the 16th century, later developing a spiritual component in the Romantic movement, not unlike the Eastern tradition. In the 21st century, landscape is alive and well, from regional en plein air enthusiasts to Peter Doig's juxtapositions; one of whose landscapes sold for 28.8 million dollars at auction in 2017. The Chrysler Museum in Norfolk, VA held an exhibit in 2018-19 which examines the vibrant legacy of Ansel Adams, including contemporary photographers who appropriate his imagery. In a culture of the ubiquitous screen, what drives the landscape genre forward? As renewal and transcendence? Imagined or real? Does working on location carry new connotations during the current so-called crisis in creativity?</p> <p>This session invites 2D and 3D artists, including photographers, visual storytellers, performers, and art historians to respond to or examine current trends in context of broader traditions. The seascape genre is also relevant, and non-traditional presentation formats are welcome.</p>
<p>Materials and Media in Modern and Contemporary Art</p>	<p>Session Chair: Kerr Houston, Maryland Institute College of Art</p> <p>Over the past half century, artists have used a dizzying range of innovative materials in productive and provocative ways; in turn, art historians have developed an increasingly sensitive set of terms and technologies with which to understand the materiality of</p>

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	<p>art objects. This session seeks papers devoted to considerations of materials and media, while frankly recognizing the many ways in which such a topic might be conceived. Papers on the physical properties, abstract associations, or personal significance of materials in a specific work of art are welcome. So, too, are papers that examine ways in which the study of materials has informed recent connoisseurial work or prompted interventions by conservators. Those interested in thinking about the so-called material turn and its relationship to the history of the visual and/or digital culture might also consider contributing to this panel.</p>
The Mythic Bestiary	<p>Session Chair: Beauvais Lyons, University of Tennessee, Knoxville</p> <p>The representation of animals is a social construction, reflecting the historic, religious, ethical, philosophical and aesthetic perspectives of a given culture. In this way, our portrayals of animals are expressions of our own mythologies. This session seeks to bring together papers by artists, art historians, and curators addressing the animal as subject in art. Papers are encouraged from a full range of animal-related topics; from religious perceptions, including the Peaceable Kingdom; works of art reflecting and commenting on fauna in natural history; concepts of the wild and domesticated; anthropomorphisms (including poker-playing dogs and cat-ladies); art that addresses legal and ethical issues related to animals; hybrid creatures and other chimera; the animal and human bond; and related approaches to animal studies. Through an examination of the representation of animals in art, this session hopes to offer insights into what it is to be human.</p>
Objects as Art	<p>Session Chair: Thomas Sturgill, Middle Tennessee State University</p> <p>We are in a confusing time when all conventions surrounding the exploration of art objects have never been less definable. In addition, we've never had more things around us. Artists like Alex DeCorte and Elad Lassy have explored objects through photography while Allan McCollum creates exhaustive collections of unique individual iterations of the same object. Both are examples of a continuing drive to understand the things around us.</p> <p>This panel will explore how artists are exploring the materiality/immateriality of the art object while exploring ideas of the found object, collecting, built environment, industrialization, globalization, etc. Panelists will focus on some interpretation of the physical objects around them while ideally focusing on the complicated relationships with people and the things people own.</p>
Ok, Now What? Navigating Life after the MFA	<p>Session Chair: Courtney Ryan, Florida State University</p> <p>You have the degree, so now what? Life after the MFA is rarely immediate bliss for most graduating students. In fact, many struggle to find work in their desired fields after grad school and must resort to other employment measures to continue creating, and more importantly paying the bills. Finding that position on the other side of graduation can be difficult, but not impossible. Searching for that tenure track position, a particular gallery's representation, that museum curator title, or even studio space to work? This session might be for you.</p> <p>Ok, Now What? is seeking recent MFA graduates who would like to share their trajectories (past or ongoing) after leaving the confines of their respective universities. Employed or not-employed in their desired field, this is not a Post-MFA Vent Session, but instead a space to discuss job search tips, insider tricks, and outlooks on the process of navigating life after the MFA.</p>
Porous Borders IV: The Changing Face of Contemporary Drawing	<p>Session Chairs: Pete Schulte, The University of Alabama & Travis Head, Virginia Tech University</p> <p>Through surface, space, time, and technological developments, the malleability and vitality of drawing – from traditional to experimental forms of expression – seems as apparent as ever when one surveys the landscape of contemporary art. This session, the fourth in an intermittent series of sessions at SECAC, seeks new perspectives on contemporary drawing and the</p>

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	<p>historical precedents that have laid the foundation for developments in the (expanded) field. In our current political moment, this session's title, initially adopted in 2013, has broader implications than originally intended. With this in mind, we encourage a variety of proposals from artists, critics, and historians invested in the current state of drawing as a means of creative action.</p>
<p>Queer Bodies and the Grotesque</p>	<p>Session Chair: Anthony Morris, Austin Peay State University</p> <p>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.</p>
<p>Revisionist Curriculum: Reviewing and Rethinking What and How We Teach</p>	<p>Session Chair: Naomi J. Falk, University of South Carolina</p> <p>Like Malcolm Gladwell's <i>Revisionist History</i> podcast, which "go[es] back and reinterpret[s] something from the past: an event, a person, an idea. Something overlooked. Something misunderstood," many of us are re-evaluating our programs. How have we become more inclusive and what continues to be challenging? Whether teaching skills or concepts, digital or analog technology, what projects or research connect what we thought we knew with what we have uncovered? In an age of 'fake news' and information overload, what critical tools do we, and students, employ? This session aims to present research, papers, and projects that excavate, enlighten, and surprise. Proposals by artists and art historians are all welcome.</p>
<p>Sculptural Acts in Photography – Photography's Engagements with Objects</p>	<p>Session Chairs: Casey McGuire, University of West Georgia & Kristin Skees, Christopher Newport University</p> <p>Translation from the third-dimension to the flattened image occurs within mediums but also within artists practice. How do the languages of photography and sculpture overlap, at what point does the sculpture lose dimension and the photograph occupy space? Sculpting light, sculpting an object are all facets of a photographic image. What makes a sculptor become a photographer: or use the photographic process, a necessity of the ephemeral? How have these two mediums converged in history from the sculptures of the moon's craters by William Herschel to the ParkeHarrisons' elaborate sets and sculptures. How has the contemporary image been affected by the object? Are the lines between sculpture and photography blurred with these medium based distinctions? Artists who blur these lines, historians who look at photography and the objects used in photographic images, are welcome to submit papers that address the intersections of photography and sculpture, whether it is within the constructs of their research or a critical dialogue of the two mediums' correspondences.</p>
<p>Seeing Words, Reading Pictures</p>	<p>Session Chairs: Ally Johnson, University of Illinois, Urbana-Champaign & Jessica Landau, University of Illinois, Urbana-Champaign</p> <p>In a little-known article from 1952, photography critic Nancy Newhall analyzes the play between image and text. Captions, she argues, can influence the interpretation of photographs just as pictures can modify the meaning of words. Within the field of art history, questions concerning the relationship between text and image are especially familiar to historians of photography. But art professionals from artists and designers to curators and publishers, as well as scholars in disciplines such as anthropology, film studies, literary studies, and indigenous studies, also address the (dis)connections between text and image. As indigenous critical theorists Mishuana Goeman and Vicente Diaz remind us, how one understands the relationship between text and image has</p>

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	<p>cultural and political stakes; reading and seeing are never self-evident. And as Newhall's essay alludes, the meaning of images and texts are constantly shifting.</p> <p>This panel calls for papers that interrogate the political stakes of how we read and see together. How can an interdisciplinary approach to text and image expand the making of art and our writing of art history? What challenges and potentials are revealed by the precarious relationship between text and image today? We welcome proposals from any time period or geographic region.</p>
<p>Visionaries, Outliers, and Oddball Ramblers</p>	<p>Session Chair: Michael McFalls, Columbus State University</p> <p>Looking for adventure, Georgia native, Eddie Ownes Martin hit the NYC streets during the roaring '20s. He supported himself as a hustler and a fortune teller. During a high fever in 1935, Eddie received his first vision from a futuristic, gender-bending being who ordered him to change his ways and follow the path of Pasaquoyanism, a new religion. Eddie agreed, changed his name to St. EOM, and became the world's first Pasaquoyan. In 1956, St. EOM returned home to Buena Vista, Georgia. There he devoted the last thirty years of his life to a seven-acre art environment, Pasaquan.</p> <p>Today, Pasaquan is under the stewardship of Columbus State University. St. EOM is now having his most meaningful impact on the art world with national and international exhibitions. Artist from across the globe are visiting Pasaquan, and being inspired by St. EOM's vision. This panel discussion will analyze the impact of self-taught/ visionary artists like St. EOM on the art world. We will discuss how the mainstream art world has looked to artists without formal training for inspiration, and we will examine the importance of self-taught art and architecture in the context of the college art curriculum.</p>
<p>Studio Art</p>	
<p>Artist Residencies Inside/Outside the South</p>	<p>Session Chair: Anthony Craig Drennen, Georgia State University</p> <p>Artist Residencies Inside/Outside the South will explore the continued relevance of artist residency programs for all artists, but will particularly address their value to artists who live and work outside the nation's major art centers. The session will address how artist residencies differ in terms of mission, expectations, and costs to individual artists. The session will also assess the added value of national residencies, such as Yaddo, MacDowell Colony, or Skowhegan, to artists who live and work in the Southeast region. In addition, this session will provide examples of how artist residency programs located in the Southeast region, such as Hambidge Center, HUB BUB, or the Atlantic Center for the Arts, can provide experiences and support different from residencies in other parts of the country. Craig Drennen, an Associate Professor at Georgia State University, 2018 Guggenheim Fellow, and former dean of the Skowhegan School of Painting & Sculpture in Skowhegan, Maine will chair this session.</p>
<p>Artists Research 101</p>	<p>Session Chair: Bryce Speed, University of Alabama</p> <p>Artists' research methods are as varied as the works they create. This session seeks presentations that highlight studio practice as an overall concept, including the inner workings of individual investigations, studio processes, and explorations of content areas. An overall approach to studio practice might consider current or ongoing readings, writings, preparatory work, materials, processes, habits, mediations, developmental exercises, and the subsequent digestion of these activities into a meaningful practice. Artists in academia must juggle time between studio, teaching, and service responsibilities. Work commitments present a unique set of circumstances surrounding space needs, studio time and the development of a strong creative focus. From a practical and applied position, this session hopes to survey various research practices and relevant considerations to the production of contemporary art.</p>

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Breaking Boundaries: Diversity, Inclusion, and Equity in the Arts	<p data-bbox="466 138 1092 170">Session Chair: Michelle Corvette, Belmont University</p> <p data-bbox="466 203 2013 462">This session asks us to consider the construction and influences of intersectional gender studies, in tandem with cross-cultural and transnational inquiry, in contemporary art and society to discover the factors and artists that are shaping the current status of inclusion as we explore paths to achieving equality in art studios, art classrooms, and art communities. Emphasizing the perspectives from artists such as Wu Tsang (2018 MacArthur Fellowship), Charlotte Prodger (2018 Turner Prize), Beatriz Preciado, Heather Cassils, Zackary Drucker, and Rhys Ernst, this panel is seeking proposals that focus on reimagined racialized and gendered representations beyond the visible frame to encompass multiple and shifting perspectives through which interdisciplinary artworks are serving as change agents to explore marginalized narratives and hidden histories that are at the forefront of studio art education and practice.</p>
Calling All Termites!	<p data-bbox="466 469 1092 501">Session Chair: Wendy DesChene, Auburn University</p> <p data-bbox="466 534 2013 826">“White Elephant vs. Termite Art” by Manny Farber is a groundbreaking criticism of art first published by <i>Film Culture</i> in 1962. In this essay, he championed the Termites of the art world and wrote: “a peculiar fact about termite-tapeworm-fungus-moss art is that it always goes forward eating its boundaries, and leaves nothing in its path other than the signs of eager, industrious, unkempt activity.” In rallying against the “Masterpiece” or what Farber terms Elephant Art, he states artists are free to journey through both material and the outside world. Here, creativity is playful, directed into unexpected areas and doesn’t need to be “Art.” Since first published, our world has drastically changed. To name a few, Internet Art, Socially Engaged and Scientific Art have all continued to grow to form the termite mounds before them. Just as termites provide the critical service of feeding on dung and debris, we advocate for artists who thrive on the periphery, less mainstream approaches. This session will compare the ways termite art has adapted and evolved into today’s contemporary world.</p>
Catalyst for Change: Community Partnerships	<p data-bbox="466 833 1186 865">Session Chair: Barbara Giorgio-Booher, Ball State University</p> <p data-bbox="466 898 2013 1190">People need to be more engaged in the <i>community</i> that they are living in, whether it’s a community based on shared space, special interest, affiliation or identity. Creativity is a vital part of this process. As educators, we are always striving towards mentoring our students to engage through traditional or digital means. Collaborations have a shared vision and can achieve positive outcomes. Understanding the project can be complicated. Is this a short term versus long-term partnership? The course or project may invite engagement as one piece of a larger initiative or lead to other opportunities. It’s important to realize the course may be bound by a semester, but your partnership is not. When the community engagement is successful, it includes all persons involved. The community members are consulted, involved and empowered. As mentors, we are creating opportunities for students that provide an experience with valuable learning, meaningful research, and strengthens their civic responsibility. This session is to serve as a catalyst for anyone wanting to engage with a community.</p>
Collegial Collaborations: Success Stories of Multi-Disciplinary Projects	<p data-bbox="466 1196 1732 1229">Session Chairs: Vanessa Cruz, University of North Florida & Sheila Goloborotko, University of North Florida</p> <p data-bbox="466 1261 2013 1487">From The Bauhaus to Bell Labs, creative multi-disciplinary collaborations have seen success time and time again. Today’s collaborations can be thought of as Studio Laboratories consisting of individual artists and educators coming together to develop new creative work and practices. Many visual artists speak in several different “visual languages,” thus helping to bridge the gap of “non-native speakers,” while creating new tools and methodologies to help one another learn to speak in these new languages. Collaborations are not for the weak of heart. They must be met with passion, endurance, and an openness of mind and heart. One of the biggest tasks in collaborations is to move beyond our traditional skill set and utilize the differences in the “other’s” perspectives and expertise to create new ideas, methodologies, and pedagogy. One cannot thrive and grow in an insular</p>

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Contemporary Ceramics?	<p>environment without links to external perspectives; these collaborative successes can indicate to heads of institutions that creativity matters! Universities should encourage collaboration and help ease the difficulties of seeking out resources and support. This session invites papers reflecting on the success, significance, and implementation of their own multi-disciplinary project story.</p> <p>Session Chair: Jeff Schmuki, Georgia Southern University</p>
Deconstructing the Beast	<p>Is contemporary ceramics a misnomer? In a tradition that uses many of the same materials and methods from ancient times to craft utilitarian, figurative, and sculptural work, how does the word “contemporary” apply? In a field so bound to traditional precedents, what qualifies as new ideas? Like so many other areas of the visual arts that have evolved to include practices utilizing new methodologies, materials, and processes, is ceramics moving towards new horizons? Is it stuck and submitting to its past in a way that disables participation in the dialogues of art made today? This panel will present artists and artworks that are taking ceramics in new directions to embrace the ever-expanding and multidisciplinary nature of contemporary visual culture.</p> <p>Session Chair: Stacey Holloway, University of Alabama at Birmingham</p> <p>What binds humans into groups may be as much a cultural impulse as a biological one. “Ethology,” the study of animal behavior with the emphasis on patterns that occur in natural environments, is one model that explores our socio-biological instincts—what drives us to seek similarity and to find our “tribes.” In a recent TedTalk by Frans de Waal, Dutch/American biologist and ethologist, parallels of moral behavior are drawn between primates and humans. De Waal discusses his observations of chimpanzees’ tendency towards reconciliation, leading him to investigate the two essential pillars of morality in the animal kingdom: reciprocity and empathy. These traits can thus be valued as biological products rather than exclusively deriving from religion, civilization, or tradition. Many artists explore the innate connections between animal and human societies/tribes. Imparting human traits onto animals or expounding human culture through metaphor and allegory breaks apart the perceived divisions between the human and non-human organism. Art can visualize this deconstruction the human as beast, as well as our conception of “beast” entirely. This session will explore a variety of approaches in contemporary studio practices that relate to empathy, examination, and mythology of the animal in art.</p>
Digital Fabrication: Ways in Which Making Is Thinging	<p>Session Chair: Quintin Owens, Black Hills State University</p> <p>Digital tool such as 3D printers, laser cutters and CNC routers are not only altering the face of product design, but also creating new opportunities in the construction of artwork. Asking students to use digital fabrication technologies provides an intimate understanding of both material and technology. A direct link is made between the virtual space of possibility and the visceral space of immediate experience while erasing the perceived divide between thinkers and makers. This session invites proposals from those who are addressing the challenges and strategies of introducing digital fabrication technologies into their programs and classrooms. Ideas from any discipline have the potential to begin or end with digital processes that most often move back and forth, onscreen and off, developing layers of complexity. How are your students being introduced to digital fabrication technology? Examples are sought of how digital processes can move from one material to the next and from discipline to discipline.</p>
Drawing and Contemporary Practice	<p>Session Chair: Christopher Kienke, University of Illinois at Urbana-Champaign</p> <p>Drawing as a finished medium and a degree in its own right, is constantly evolving. What is drawing when it goes beyond observation or abstraction and the use of traditional drawing materials? Digital tools, virtual reality, immersive environments, animation, installation and performance are just a portion of the expanded role drawing plays in today’s art world. This session will present approaches to drawing that challenge the traditional definition of drawing. What does drawing look like and what are its boundaries in the present art world? How has it evolved beyond sketchbooks? What are the current definitions of what Drawing is</p>

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	<p>in contemporary practice and in today's studio classroom? This session will present artists and educators as they elaborate on their views of drawing and projects they are involved with in their own studio practice or studio classroom.</p> <p>Presentations by artists and educators who view their work as examining or redefining the boundaries of drawing should apply for this session. Equally this session is interested in viewing how educators infuse content and ideation into a drawing studio classroom.</p>
Eco Intervention: Art Making and Creative Practice in the Anthropocene	<p>Session Chair: Jillian Hirsch, University of Tennessee - Knoxville</p> <p>The Anthropocene is a proposed geological epoch predominantly characterized by human-caused planetary change. Homo sapiens have, and continue to, rapidly shape land, extract resources, and discard waste without much regard for the resulting environmental impacts. Existing ecological systems at both the local and global scale are fracturing and collapsing under the compounding stressors. For many species on this planet, the circumstances have become dire. How are artist and other creative practitioners responding to the environmental issues associated with the Anthropocene? What role, if any, do artists have in the restoration and healing of a damaged planet? This session will discuss how some artists are shifting and expanding their practice to intervene in a time of ecological crisis.</p>
Exploring a Third (or Thousandth) Way of Being/Becoming/Sustaining Life as an Artist	<p>Session Chair: Jodi Hays, Independent Artist/Teacher</p> <p>This panel seeks to create a space for discursive rethinking of the definition of the artist related but not limited to the following: new pedagogical models (low-residency MFA programs), granting agencies (Sustainable Arts Foundation), artist-run spaces, geographic consideration and collaborative/non-binary practices. What do these "alternative" ideas, institutions and practices teach us about creating and sustaining a meaningful "art world".</p> <p>Binary thinking in teaching, our programs, our students and practices can eventually undermine the work and process. Though innovation is often manifested as a reaction to, this panel invites submissions by artists and teachers whose practices are both/and regarding their studio work, teaching, parenting and overlaps and connections of all.</p>
Limits on Content: How Far Can Students Go in the Studio Art Classroom?	<p>Session Chair: Michael Aurbach, Vanderbilt University</p> <p>In the era of political correctness and institutional paranoia, the studio art classroom can be perceived as a potential threat to a university's well-being. While this problem is hardly new, the political, educational and financial dimensions have grown. How do we as educators stretch the students and embrace the idea of pushing the envelope when the risks are so high?</p> <p>This session seeks to direct a contemporary light on the issue by encouraging participation by university administrators, studio art, and graduate students/TAs who are in the trenches with these matters. Perspectives on this topic from those in private and public institutions are welcome. Participants should feel free to discuss actual "case studies" about classroom limits which are historical or current.</p>
More than Talk	<p>Session Chair: Steven Bleicher, Coastal Carolina University</p> <p>The traditional critique has long been an established part of art and design education. It is an important element in the student's education because they provide a detailed analysis and evaluation of a work of art or design. It is usually the culmination of an assignment or term's work. The term <i>critique</i> derives, via French, from Ancient Greek, meaning "the faculty of judgment", that is, discerning the value of persons or things. Traditionally, the faculty member either led the discussion or was the only voice. In our</p>

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	<p>contemporary approach to the process has been to have students discuss each other's work and have critical comments about the work up for discussion. This process allows students to develop and hone their aesthetic reasoning skills as aesthetic sensibilities while using appropriate terminology. However, getting students to talk in a group setting and saying something meaningful can be a challenge. Is this the only model and has it reached its usefulness?</p> <p>This session will explore alternative methods to the traditional critique ritual. Innovative methods of evaluation that not only better involve students but impart critical evaluations of the work being reviewed will be presented.</p>
<p>Mutual Ground: Rebelling Against Curriculum That Encourages Academia to Stay in Their Lane</p>	<p>Session Chairs: Meena Khalili, University of Louisville & Brent Dedas, Western Kentucky University</p> <p>In college and university programs across the country there are art students taking both studio and design courses; to many of them these are not two separate worlds. This panel seeks to highlight projects and curricula that support the mutual ground between design, studio art, and art historical practices. This panel welcomes both independent artists and designers with projects that highlight this mutual ground as well as professors working collaboratively on applied projects or curriculum that reach across tract lines and discusses why they may be more important now than ever.</p>
<p>Not Just for Artists – Bridging the Gap with Non-Art Majors</p>	<p>Session Chair: Cyndy Epps, Georgia Southern University</p> <p>As student populations become more diverse, we often find ourselves introducing the art world to students who have never ventured into an art gallery, let alone have any understanding of the materials and techniques employed by artists. When students embark on an art appreciation, or an introductory level studio class, we are presented with the opportunity to foster a love of art or allow them to feel overwhelmed with things they struggle to understand. Often a student who is already stepping out of their comfort zone feels even more excluded when we use art speak or make assumptions about their experience with materials. What are some successful ways you have fostered this relationship with non-art majors? How do you do this while still challenging your art majors? These can be examples of assignments or exercises used in studio classes that help bridge the gap between students who have previous experience with art, and those that don't, or art appreciation classes that include a general population of students who could easily finish a semester feeling art truly is as pointless as they thought. Let's share ideas for bridging the gap and creating a passion for art in all of our students!</p>
<p>Now Is the Time, Here Is the Place</p>	<p>Session Chairs: Melissa Yes, University of Alabama at Birmingham & Ann Trondson, Independent Artist</p> <p>How do you invent a condition that does not yet exist? To make space for new work and new conversations, artists working in ephemeral, unconventional, or expanded practices are inventing new contexts to make and share artwork that does not easily fit into existing economic, social, and cultural structures. The effort to create a condition for art can be as important—and as lovingly done—as the artwork itself. This panel presents artists, collectives, and other culture producers that are doing the work of context-making as part of art-making. These artists will share stories and practical tips, and will come together in conversation about context-making as art-making in relation to contemporary issues. (This session is chaired by Ann Trondson, and Melissa Yes of VINEGAR, an experimental art collaboration which also includes Ryan Meyer.)</p>
<p>Printerdisciplinary Practices</p>	<p>Session Chair: Robert Howsare, West Virginia Wesleyan College</p> <p>Adaptability and risk-taking are two inherent qualities of the entrepreneurial spirit. For generations printmakers have been at the forefront of technological innovation, dissemination techniques, and creation of artwork. Recently, we have seen a shift as printmakers are beginning to incorporate various art disciplines into their printmaking practice. In this panel, we will discuss the interdisciplinary methodologies utilized by young printmakers in transforming the two-dimensional print into a space that</p>

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Professional Development for Studio Art Students	<p>encourages interactivity through performance and spectacle. The versatility of printmaking allows for this synthesis of artistic disciplines while maintaining and simultaneously expanding upon the inherent qualities of print media.</p> <p>Session Chairs: Carey E. Fee, Florida State University & Jennifer E. Courts, The University of Southern Mississippi</p> <p>Although the goal of studio art programs is to produce graduates who excel in the art world, how do we prepare students for success in their artistic pursuits post-graduation? What are programs currently doing to support professional development opportunities for studio art students? These are not only questions essential for student success, but also program success as institutions encounter growing administrative attention on recruitment, matriculation, and alumni outcome.</p> <p>This session welcomes papers that explore ways that studio art faculty and/or programs, as well as campus-wide organizations prepare studio art students to sustain a livelihood in their areas of specialization after graduation. Topics may include (but are not limited to): tailoring resumes, cover letters, and/or artist statements; developing professional development workshop series and/or courses; exploring professional possibilities through mentorships, internships, residencies, and grants; building and maintaining a healthy network; creating a “brand” and establishing its online presence; and considering graduate studies. Papers may also question to what, if any, is the role of the program to integrate more professional development preparations specific to the needs of studio art students?</p>
Professional Practices and the MFA	<p>Session Chair: Ellen Mueller, Minneapolis College of Art and Design</p> <p>MFA programs are the terminal degree for artists and designers, with many intending to launch a career as an exhibiting artist or as a professor in higher education. As anyone who has participated in an MFA program can share, graduates actually end up going into a much wider plurality of careers upon completion. With the high cost of participation, in terms of both time and money, there is a convincing argument that MFA programs need to take more responsibility for career development and preparation. The question then, is how to support MFA students in those next steps after graduation. For this panel, we will be focusing on wide-ranging manifestations of professional development in MFA programs. What are programs considering core competencies in terms of professional practices? What are the time-tested strategies, and what are emerging as new professional practices for MFA students? What is the vision for the future? Proposals welcome from faculty, grad students, administrators, and others.</p>
Queering the Landscape: Bodies, Migrations and Social Memory	<p>Session Chair: O. Gustavo Plascencia, University of North Texas</p> <p>Geographical references are often used to place and contextualize histories, both personal and communal. In addition to place, personal histories happen on the body – bearing witness to the most transforming of experiences for the individual. In this context the body can be both a vehicle for personal histories and a place that is meant to be inhabited and where memories/histories are created – the body becomes both a vehicle and a destination. Identity is a complex concept; it is fluid and ever changing. When one considers ethnic background, social class, religion, gender, and so on, identity becomes even more complex. Migration, queerness, and cultural diaspora can complicate these factors even further. Immigrants constantly navigate different, unfamiliar cultural codes and have to modify their persona and adjust interactions with the world to fit it – once an immigrant, always an immigrant.</p> <p>This panel aims to explore how queer and/or immigrant artists investigate histories dealing with identity within the greater cultural and social memory of the landscape; while commenting on acculturation, religion, gender, social constrains, and injustices – all of these anchored in the use of the landscape, the body and the construct of multiple identities.</p>

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Recipes for Success: Best Studio Assignments	<p data-bbox="466 138 1066 170">Session Chair: Wanda Sullivan, Spring Hill College</p> <p data-bbox="466 207 1974 337">This session invites studio instructors to share their most successful assignments. What are the best projects to teach college students step by step approaches to go from concept to process, refinement and execution in both traditional and non traditional media? Foundations, intermediate and advanced classes build on and inform each other. What assignments have worked the best, engaged students with diverse skill sets and generated excitement and energy in the studio?</p>
Reviewing the Review	<p data-bbox="466 344 1178 376">Session Chair: Patrick Vincent, Austin Peay State University</p> <p data-bbox="466 414 1984 698">According NASAD guidelines* all accredited Arts and Design programs must implement some sort of review or evaluation of a candidate's work. What can be measured in a review? How does the measurement serve the student, the department/school? Agreeing upon these terms is difficult as the standards for success—or at the very least the minimal standards—vary between divergent perspectives within a department and/or discrepancy in goals between the university/school versus more specialized departments or areas. At Austin Peay State University (APSU), we have been developing a number, notes, and rubric system to give students more tangible responses and for faculty to observe the efficacy of Foundations courses. For the 2019 SECAC in Chattanooga this panel would showcase the different methods employed by various art and design institutions. Using APSU as a launching point, the panelists will share their systems of assessment and how they enhance or preserve a standard of quality in art/design through higher education.</p> <p data-bbox="466 735 2005 803">* <i>National Association of School of Art & Design: Handbook 2017-2018</i>, Section V, Admission to Undergraduate Study, Subsection D Art/Design Aptitudes Achievements, Item 4.</p>
The Thrill of It All: The Balancing Act of Family, Life, Art, and Career	<p data-bbox="466 810 1318 842">Session Chair: Callie Farmer, Fayetteville Technical Community College</p> <p data-bbox="466 880 1990 1101">Can we have it all, the successful career, family, and love life? This is a question that has been looming over us all for years and making us feel like we have to choose one over the other. But do we have to choose? Do we have to sacrifice elements of our lives for other parts of who we are? The answer is no, we do not have to choose or sacrifice; instead we manage our time and we balance these parts. The big question is how do we do this? How do we balance the PTA meetings, department work meetings and still have time for ourselves and the progression of our art and relationships? This session will explore the methods and approaches that help maintain a work-life balance. Submit your tips, tricks and Ringling Brothers circus events on how you have managed or attempted to have it all. All cautious tales will be welcome as well as successful journeys.</p>
Transforming Communities through Sculpture and Public Art	<p data-bbox="466 1107 1850 1172">Session Chairs: Jason Brown, The University of Tennessee - Knoxville & Jennifer McKelvey, University of Tennessee Chattanooga</p> <p data-bbox="466 1209 1990 1334">This panel will explore the transformative potential of sculpture and public art to affect positive lasting change in communities. We seek to include case studies and projects from rural places, to mid-sized cities such as Chattanooga and larger urban centers like Atlanta, Chicago and beyond. An inclusive dialogue about the plurality of practices, models and systems for civic engagement will be encouraged.</p> <p data-bbox="466 1372 1990 1433">Large-scale sculptures are both eminently collectible and widely accepted vehicles for beautification and urban renewal. At worst, they can take the form of obtrusive plop art or fancy street furniture that are indicators of gentrification. Yet, the transformation of</p>

Name	Description
	<p>vacant lots, empty commercial spaces, and neglected public parks through public art and outdoor sculpture is well-documented. Economic revitalization of neighborhoods is often directly attributed to public art initiatives.</p>
	<p>While artworks can become landmarks and key elements in successful creative placemaking, the significance of community involvement in the process of public art should not be undervalued. This panel will also include a critical discussion about the importance of transparency and democracy in funding, selection, design and implementation of public artworks.</p>