



The Call for Papers for SECAC 2023 in Richmond, Virginia, is now officially open! Please review the list of sessions and submit your papers by Monday, May 1, 11:59 ET.

Sessions for the SECAC 2023 Call for Papers are organized in the following categories:

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There will be no multiple submissions; only one proposal may be submitted to this call. Each conference participant may chair or co-chair one session and may present or co-present one paper.

All proposals and supporting documentation must be submitted through the secure submission platform at <https://secac.secure-platform.com/a/solicitations/21/home>

Proposals sent to session chairs directly will not be considered for inclusion in the conference program.

Conference Dates: October 11 – 14, 2023

Venue: Richmond Marriott Downtown, Richmond, Virginia

Sessions will be scheduled between 8:00 am and 5:00 pm on Thursday 10/12, Friday 10/13, and Saturday 10/14.

If selected to participate in the annual conference, current SECAC membership and conference registration are required for all presenters.

Questions may be directed to academic conference director, SECAC 2023 Tracy Stonestreet (SECAC2023@vcu.edu). For logistical assistance, contact SECAC Administrator Jennie Fleming (secac@secacart.org).

AFFILIATE SOCIETY SESSIONS

Creativity in Renaissance Art, Patronage, and Religion

ATSAH, Association for Textual Scholarship in Art History Affiliate Session

Chair: Liana Cheney, University of Massachusetts Lowell (emerita)

This session welcomes papers addressing aspects of creativity and innovations in Renaissance art, considering culture, patronage, and religion (spirituality).

Selfie Backdrops and Civic Icons: An Intermedial Discussion of Public Art as Image

PAD, Public Art Dialogue Affiliate Session

Chair: Annie Dell'Aria, Miami University

Public sculptures and urban murals are immensely popular stops for selfies on a contemporary tourist's itinerary, transforming a monumental image or form experienced in public space into an icon within the frame. This panel considers this phenomenon alongside the much longer history of public artworks' appearance in other media. Monuments become logos in graphic design; public sculptures appear frequently as indicators of place in film and television; and photographers, painters, and other artists create a variety of images that frame views and juxtapositions of works meant to be experienced in public space. We welcome papers that take an intermedial perspective and explore any context in which monuments, memorials, public sculpture, or murals appear in other media. How do these images transform the meaning of public artworks? How do they enhance them? What can be learned about the places public artworks inhabit through consideration of their travel to other media?

Teaching Under "Protections from Discrimination and Woke Indoctrination"

FATE, Foundations in Art: Theory and Education Affiliate Session

Chair: Adam Farcus, Illinois State University

Teachers across some states and countries are coming under the oppressive thumb of legislation that restricts what can be taught. Some politicians and administrators are repackaging old racist, homophobic, transphobic, and misogynistic ideologies in contemporary language with the goal of undermining progress toward diversity, equity, and inclusion. This session calls for papers from students, educators, staff, and administrators that address the experience of teaching under such policies and strategies for resistance and perseverance against legislation that seeks to exclude Black voices, quash transgender rights, and undermine diversity work and what is weaponized as Critical Race Theory. With a focus on foundations art education as well as art education broadly, this session seeks classroom tactics, educational reform movements, theoretical framings, shared-power structures, and other strategies that subvert, challenge, and seek to change the policies that restrict what our students can learn. Because of the nature of this session and the history of hegemony in higher education, papers from historically marginalized identities and proposals that are or non-traditional are highly encouraged. FATE is an educational association dedicated to the promotion of excellence in the development and teaching of college-level foundation courses in both studio and art history.

AFFILIATE SOCIETY SESSIONS contd.

Collaboration in Animation, CASP Affiliate

CASP, Collective of Animation Scholars and Practitioners Affiliate Session

Chair: Dan Hale, University of North Carolina, Greensboro

Collaboration has long been a staple of animation in both large- and small-scale productions, but what is it about the medium that drives this practice? Submissions focused on unique and innovative partnerships, either historically or in the present are especially encouraged. This open session invites a wide range of papers on topics dealing with animation history, practice, and pedagogy. Presenters need not be members of CASP (Collective of Animation Scholars and Practitioners) to participate.

Open Session: Convergences of Art & Architecture

SESAH, Southeast Chapter of the Society of Architectural Historians Affiliate Session

Chairs: Mary Springer, Louisiana Tech University & Joss Kiely, University of Cincinnati

This open session invites a wide range of papers on topics dealing with architectural history. Submissions that investigate the interdisciplinary ways that art and architecture intersect are especially encouraged. Paper topics could include—but are not limited to—the ways that artists and architects visually and physically conceive, manipulate, interpret, and challenge the built environment. Presenters need not be members of SESAH to participate.

Multiplicity, Intersectionality, and Identity in Printmaking

SGC International Affiliate Session

Chair: Haley Takahashi, University of Tennessee, Knoxville

Print media is intrinsically associated with the multiple. For some, this practice takes the form of an edition, a body of work, or mass production to disseminate information. For others, the multiple is symbolic of a multifaceted identity, or part of a multidisciplinary artistic practice. In Kathryn Reeves' 1999 essay "The Re-Visioning of Printmaking," she calls for a new understanding of print through the psychoanalysis and semantics of print methods, processes, and history. Through feminist ideologies, Reeves suggests that print has been "othered" due to its coding as female. In 2023, many artists are expanding and "revising" our understanding of print beyond its historical context through a contemporary and nuanced approach to identity and sociology. For this panel, I am seeking artists applying print to represent multiplicity and intersectionality in their work. This could include artists who contend with race, nationality, gender, LGBTQ+ identity, or marginalization within their practice. This panel also applies to the artists who blur the hard lines between mediums and use print as part of a multidisciplinary art-making approach.

Total Change: Creative Practices in Response to Emerging Media

MACAA, Mid-America College Art Association Affiliate Session

Chair: Devon Ward, Auburn University

"Technological change is neither additive nor subtractive. It is ecological. I mean 'ecological' in the same sense as the word is used by environmental scientists. One significant change generates total change."

— Neil Postman, *Technopoly: The Surrender of Culture to Technology*

Today, artificial intelligence, extended realities, and biotechnology—in all their myriad forms—are some of the technological forces that have the potential to generate Postman's 'total change' within our

social, cultural, biological, and political realities. How have artists and designers responded to the development of these emerging media? What new creative processes and materials have been developed to engage with these technologies? How are educators incorporating AI, XR, and biomedicine into their studios? As they gain traction, how will these technologies impact our senses and cognitive states? Will these media change the way that creative labor is valued? This panel is hosted by the Mid-American College Art Association (MACAA) and seeks submissions from a broad array of perspectives. Open to all disciplines. Presenters need not be members of the MACAA to participate.

ART EDUCATION SESSIONS

Critique: past, present, and future

Chairs: Elissa Armstrong, VCUarts Virginia Commonwealth University & Mariah Doren, Rhode Island School of Design

Critique is the signature pedagogy of art and design education and offers rich opportunities for thoughtful, inclusive, and dynamic classroom conversations. However, the traditional critique format is too often unfulfilling for both students and faculty. Some find it out of sync with desired learning outcomes, others describe traumatic experiences of bias, power, and authority. How is, or should, the critique practice evolve? What is its future? Can it offer more varied and inclusive experiences for all its participants, while also engaging and benefiting a range of learners and learning situations?

Making Museums Matter to Students

Chairs: Lorinda Bradley, University of Missouri-Columbia & Kelsey Frady Malone, Berea College

In 2015, art critic Holland Cotter argued that if major art museums wished to remain relevant in the twenty-first century, they must “function in the mode of university teaching museums. Experimental – interdisciplinary, cross-cultural, self-critical, heterodox – approaches to art will have to be tried out if an audience for history... is not to be lost.” At a time when public confidence in the mission and value of academia is increasingly challenged, university galleries and art museums are uniquely positioned. These generally smaller, distinctive collecting institutions serve a specific audience with an expressed desire to learn, allowing for experimentation and innovation. At the same time, these institutions are often under-utilized and tasked with convincing that same audience of their relevance and educational value. How do we, to borrow from museum scholar Stephen Weil’s oft-cited book title, “make museums matter” for our students? How can museums best serve our students and faculty? Can university museums come to be viewed as just as integral and valuable a research resource as the university library? This session seeks papers that offer inventive strategies for utilizing university museums (or other local collecting institutions) to support learning goals in the art, design, and art history classroom.

AI: Ethics in Pedagogy

Chairs: Chanee Choi, Syracuse University, Dept. of Film and Media Arts & Riah Buchanan, Otis College of Art and Design

AI tools such as ChatGPT are now being used widely, for artistic and educational purposes. This session seeks to establish an ethics of AI in the classroom. We will use real-world examples as case studies to interrogate the most pressing question: how can students use AI as a tool to make or enhance self-authored work vs using it to copy? The session will function to establish a working document that educators can use in the classroom as a starting point in establishing agreed-upon ethics in collaboration with their students.

ART EDUCATION SESSIONS contd.

Shaking up Grades: Alternative Approaches to Assessment

Chair: Lauren DiSalvo, Utah Tech University

This panel seeks papers that explore and challenge traditional grading conventions to increase student success and inclusion in the university classroom setting. Presentations that investigate alternative grading methodologies in smaller or larger applications are welcome. Particularly of interest is the way in which these schemas solved problems with student learning or assessment. Another vein of inquiry that might be explored is how non-traditional grading strategies address teaching challenges, such as large class sizes or teaching general education courses to lower-level students. The hope is that this panel will offer attendees a range of perspectives on alternative approaches to assessment.

Q&A (Supercharging In-Class Discussions)

Chairs: Billy Friebele, Loyola University Maryland & Glenn Shrum, Parsons School of Design

How do you effectively frame and navigate discussions in your courses? In this panel we will examine the (lost?) art of fostering dialog to create networks of learning. We will break the post-panel Q&A framework by foregrounding discussion as technique and process. Panelists are asked to demonstrate a technique that has proven effective in promoting dialog-based learning by leading a brief audience discussion on a topic of their choosing. Reflecting on their experiences with inclusive dialog, panelists will elaborate on challenges and opportunities during a moderated discussion at the end of the session. Sharing ideas is a method of deepening knowledge, so what are the conditions necessary to stimulate learning through conversation? How can we make space for belonging, multiplicity, critical thinking, and active learning via classroom discussions? What might arise if we give students more agency to direct the flow of conversation? These are some of the questions considered in this panel. Together we will uncover the answers.

More Than a Letter or Number: Representations of Teaching Informed by Art and Design

Chair: Sarah Pfohl, University of Indianapolis

For those of us who teach in formal or informal settings, the ways in which we represent our work as teachers (by choice and/or necessity) have powerful implications. Often required to translate the human complexity and intricate relationships at the center of teaching and learning into a discrete, one-dimensional summative letter or number on a transcript, many teachers push back on this imperative through the realization of nontraditional, creative representations of their practice connected to processes, materials, or concepts rooted in visual art and design. This panel discussion will share innovative representations of teaching and learning informed by visual art and design, creating space to collectively consider the power and value of nontraditional representations of teaching while also modeling for others a network of possible approaches in the realization of their own unique rendering of their teaching practice.

Photobooks in the Classroom

Chair: David Smucker, Pratt Institute

This panel seeks papers on how the photobook lives in the classroom. It is interested in presentations on how to effectively teach about photobooks in art history, from photobooks as objects of study, and towards the creation of photobooks by students. The story of photography is incomplete without the

inclusion of photobooks: they are a regular part of professional photographic practice, they outlast and out-distribute individual prints or exhibitions, they are loved and collected by photographers and scholars. Yet, their clumsiness as pedagogical objects—limited in copies at the library, holdable by a single person at a time, full of complex issues in their creation and distribution—makes teaching them a difficult task. How can we overcome these difficulties in the classroom? When teaching photobooks, do certain elements of classroom and studio teaching require particular attention, or complete overhaul, to facilitate student success? How can we teach about the particular relationship between text and image in this format? What collaborations between photographers and art historians, graphic designers, and publishing industry professionals can university instruction facilitate, particularly for students beginning in these fields? Case studies in lesson plans and student project assignments are particularly welcome.

ART EDUCATION SESSIONS contd.

Best practices for approaching inquiry-based teaching and learning in AP Art and Design

Chair: Rebecca Stone-Danahy, College Board

The AP Art and Design course framework presents an inquiry-based approach to learning about and making art and design through an investigation of materials, processes, and ideas. The framework focuses on concepts and skills emphasized within college art and design foundations courses with the same intent: to help students become inquisitive, thoughtful artists and designers able to articulate information about their work. AP Art and Design students develop and apply skills of inquiry and investigation, practice, experimentation, revision, communication, and reflection. We welcome proposals from secondary and higher education, and all practicing artists to discuss best practices guiding students through an inquiry-based approach to making art and design. We are at a crossroads in the profession with a move from teacher-driven assignments to student-driven inquiry. What is working, how do we know it is working, and how are we guiding students to excellence in studio production?

What kinds of rubrics or evaluation tools are used in the visual arts studio to assess inquiry? We welcome proposals to share best practices for formative and summative assessments, including, but not limited to, critique, small group work, exhibitions, presentations, and guidance on leading students through a reflective journey of making art and design.

Art, the Academy, and T&P: Documenting Scholarly Merit in the Arts

Chair: Mary Wearn, Middle Georgia State University

The academic tenure and promotion (T&P) process can be fraught for art faculty, particularly in the arena of scholarship. University guidelines about what counts as scholarly productivity in the arts are often vague and documenting peer-review for creative scholarship can be tricky. This session will explore the unique challenges of defining and assessing scholarship in the arts for the purposes of T&P. Beyond juried exhibitions, how can art faculty demonstrate that their art is recognized by the creative community? What are the possibilities, benefits, and risks of scholarly options that are not connected to art faculty's creative productivity? How can art faculty and art program administrators work with T&P committees and University shared governance to build clarity about creative scholarship? How can art departments and organizations such as SECAC build scholarly culture and community to support art faculty in documenting the scholarly merit of their creative work? Do the vagaries of art scholarship raise issues of equity for art faculty within Universities? Session organizers seek presentation proposals that address these and other questions regarding art, the academy, and T&P.

ART HISTORY SESSIONS

Death and Its Spaces: Art, Ethics, and Public Engagement

Chair: Kaylee Alexander, University of Utah & Adam Rosenblatt, Duke University

Since the nineteenth century, cemeteries in Europe and the US have held dual functions as spaces of burial and as sites of leisure. As green spaces often located beyond the city proper, rural cemeteries provided refuge from urban life, assuming the role of public parks. Today, many historic cemeteries, too, have become popular tourist attractions, resulting in a museumification of burial spaces that often results in complex tensions among historic preservation efforts, public use, and private commemoration practices. Rifts tend to be especially complicated when considering spaces of traumatic or marginalized death, such that we tend to welcome outdoor movie nights at Hollywood Forever Cemetery (Los Angeles, CA), while experiencing discomfort when confronted with something like Jane Korman's 2009 performance "Dancing Auschwitz."

The purpose of this session is to explore issues surrounding cemeteries as built environments activated through the presence of human and non-human life in spaces of the dead. We seek papers that explore the ethics and politics of artmaking as acts of reclamation in spaces of marginalized death, as well as those that examine the social, political, cultural, and religious roles such sites play within or against the communities they are meant to serve.

Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art

Chair: Lucienne Auz, University of Memphis

Studying global art in relation to food and empire can reveal the immensity of European reach and influence in the world, including the audacity of European exploitation and destruction. Colonization created cultural combinations as well as clashes, and food is an effective resource for gauging those encounters. Coinciding with changes occurring in the colonial world, the way Europeans viewed food as a potential culinary art also transformed in the eighteenth century with the inceptions of the restaurant and menu, as well as in the nineteenth century with the development of Marie-Antoine Carême's grande cuisine and Auguste Escoffier's cuisine classique. The manner in which food was prepared, and how new and existing ingredients were cultivated and harvested in the eighteenth and nineteenth centuries, had far-reaching implications on the world's climate and cultures in terms of sustainability, invasive species, pollution, capital, class divisions, cuisines, and many other environmental and human crises that still exist in the twenty-first century as systemic social justice issues related to eighteenth- and nineteenth-century colonial practices. This panel is interested in the way that food and foodways have been depicted through the gaze of the colonizer, as well as the colonized, in global art since the eighteenth century.

The Fine Art of Handicrafts

Chair: Roann Barris, Radford University

Long considered separate domains of practice appealing to differently trained professionals, the increasing fusion of fine arts and handicrafts makes their differentiation difficult, if not meaningless. For example, the transition from typesetting as an individualized craft requiring a multitude of skills to a computerized process that potentially eliminated all signs of creativity, was eventually subverted by individualized attempts to combine handwork and computer. When you look at a painting, do your eyes go to the facture of the paint in order to find the artist's signature? But where is the facture in a suprematist painting by Malevich? And today, with AI creating works of art, who in fact is the artist—the

person with the idea or the computer? To be sure, we don't need to ask that question when we look at work by Faith Ringgold or Bisa Butler. What about museums? They haven't disappeared but they may not be where you expect to find them or look like those famous temples of art. Seeking papers on artists, media and museums that explore this familiar tendency to negate the differences between fine art and handicraft, using a new name: nonbinary hybrid media.

ART HISTORY SESSIONS contd.

Diversity, Equity, Access, and Inclusion in the Emergence of Photography

Nancy Bookhart, IDVA (Institute for Doctoral Studies in the Visual Arts)

Traditional Western art forms such as painting and sculpture were created for a specific type of humanity. The elite, nobles, kings, emperors, mythological creatures, angels, and deities were represented as chosen. These occupied a sphere separate from the ordinary citizenry. Consider the thousands of religious paintings bearing witness to the nomenclature of humankind in exclusivity. Among these categorizations is the *Equestrian Statue of Marcus Aurelius*, Giotto's *Ognissanti Madonna*, Jacques David's *Oath of Horatii*, as well as Johannes Vermeer's genre scenes. These groups belonged to a world bereft of shared humanity. Shortly after the mid- 19th century, Julia Margaret Cameron photographed leading British men of the arts such as Thomas Carlyle, Alfred, Lord Tennyson, Charles Darwin, and Henry Wadsworth Longfellow, shifting gender power and the patriarchal gaze that long dominated the arts. The focus of this session is to highlight early photographers who liberated this tradition by creating a precedent for polyphonic perspectives and subject matters. Early photographers framed a new subjectivity vis-a-vis the decentered lens that did not demand a determined finality of the image. The new media of photography was an impetus for the potentiality of diversity, equity, access, and inclusion in a community of equals.

A Gathering of People: Urban Planning across Time and Space

Chairs: Elizabeth Brown, Duke University & Brittany Forniotis, Duke University

This panel broadly asks what is urban. It is interested in exploring the spatial organizations of communities and the built environment across time periods and geographies. We welcome papers that upset and challenge the conventional notion of western-based urban planning, as codified in the twentieth century, that has become a standard for city planning around the world. The aim of bringing together papers from a diversity of time periods and geographies is to discover commonalities as well as differences in the theory and practice of the development of human settlements throughout history, from the cities of ancient Roman Tunisia, to early modern China, to modern cities such as Chicago or Port-au-Prince. We also hope to examine the contributions of indigenous knowledges that the field of modern urban planning has subsequently appropriated without proper attribution. For the purposes of this panel, we define urban planning as a flexible and mutable concept that can be applied to any habitation of a gathering of people. Thus, we hope to attract scholars from such diverse fields as art, architecture, archeology, design, and human geography.

Learning at the Crossroads: Parks as Sites of Knowledge Production in the Nineteenth Century City

Chairs: Jenevieve DeLosSantos, Rutgers University & Kathleen Pierce, Smith College

Much scholarship across art/architectural history and urban studies has explored parks as environments that cultivate health, offer space for leisure, or foster moral uplift. Yet most of the parks developed in the 19th century were also spaces explicitly designed for specialized pedagogical

instruction as well as public education. Instruction could come from parks' landscapes and didactic public sculptures as well as through embedded cultural institutions, like zoos and museums. This education may have included anything from a botanical study of the parks' plantings, the biological study of park animals (wild and captive), or an aesthetic/ideological education through art. Scholars like Steven Conn and Carla Yanni point to the particular role of park-sited institutions as crossroads for diverse kinds of nineteenth-century learning. Expanding this conversation, we ask: What does it mean to consider parks as hosting multiple entangled, intersecting, and sometimes conflicting kinds of education? What messages about nature, nationalism, authority, or collecting emerge when we consider how the pedagogies these institutions offered unfolded within highly curated green spaces in close physical proximity to other sites of learning? We welcome submissions considering parks across the globe in the long 19th century, or 20th century/contemporary legacies of these histories.

ART HISTORY SESSIONS contd.

Symbolism in Traditional Native North American Art

Chair: Mary D. Edwards, Pratt Institute

This session invites papers that focus on a single motif found in traditional Native North American art made prior to 1900. The motif selected can be explored either in depth within one specific indigenous culture or comparatively across several such cultures. Examples of a motif could include a plant [corn, cedar or pine tree]; a quadruped [goat, deer, horse]; a sea creature [whale; salmon, mollusk]; a reptile [frog, turtle]; a mythical being [Avanyu, Mishipeshu, Sisiutl]; a meteorological phenomenon [lightening, rainbow]; a heavenly body [sun, moon, star]; a human anatomical part [hand, eye, skull]; a weapon [atl, ax]; a geometrical form [triangle, circle] and more. The motif should be discussed within the cultural context of the maker of the adorned artifacts. How does the motif reflect the rituals, myths, legends, geographical region and/or social customs of the group from which it emerged? What was the traditional function of the item(s) analyzed? This session also invites conversations regarding the materials and techniques used in the production of these artworks. We seek to understand the role of symbolism within the cultural and historical context of Native North American Art.

Global Material Religion and Mobility in the Premodern World

Chairs: Michael Anthony Fowler, East Tennessee State University & Joseph Kopta, Temple University

In recent years, scholars of the premodern world have introduced new perspectives on the visual and material culture of religion, with a particular interest in cross-cultural and transnational movement, contact, and exchange. As a contribution to this new, dynamic field of inquiry, this session seeks to explore the intersection of material religion and mobility in the global premodern world. In keeping with the SECAC 2023 theme, the session is intended to be a crossroads of scholarly exchange across cultures and geographies. As such, papers which adopt a global perspective and/or engage in cross-cultural analysis are especially encouraged. Papers may be wide-ranging, including, but not limited to: issues of reception and cultural translation in religious art and architecture; the mobility of spolia, gifts, or ephemera; the artistic or architectural dimensions of travel or pilgrimage; varying concepts of preciousness and their materialization; and the sighting and location of religious architecture. Papers which develop new cross-cultural or interdisciplinary methodologies are also welcome.

ART HISTORY SESSIONS contd.

Sitter/Model/Performer: Rethinking Agency in Participation

Chair: Maria Beatriz H. Carrion, The Graduate Center, CUNY

The Guerrilla Girls' famous *Do women have to be naked to get into the Met?* exemplifies how traditional art historical accounts have minimized, dismissed, or fully negated the contribution of sitters, models, and performers. In fact, the field has consistently positioned artists as the sole agential actors of an image and as the ones in full control of the representation of others, particularly when these subjects are also members of marginalized communities. These ideas of the sitter as a passive subject of representation have been questioned by recent exhibits such as *Posing Modernity*, which explored the contribution of Black women to mainstream modernism, and by contemporary artwork such as Wil Wilson's *Talking Tintypes*, which centered the experience of Indigenous peoples in settler photography. Altogether, these contemporary articulations have demonstrated that sitters often played a key role in their representations and that they informed and enabled the development of artistic movements, technologies, and projects. This session invites presentations that explore the agency and/or contribution of sitters, models, and performers. Among other topics, presentations may address themes such as the colonial, female, and male gaze; collaboration, consent, self-fashioning, performativity, labor and remuneration, and the use and circulation of images.

There's a Mouse in the House

Chair: Elizabeth Heuer, University of North Florida

2023 marks the 100-year anniversary of the establishment of Disney Studios. As anniversaries offer a moment to pause and reflect on the past while contemplating the future, this panel seeks to re-examine the intersections of Disney and modern and contemporary art. While there has been much attention focused on how Disney animators and designers have drawn inspiration from the fine arts, this panel seeks papers that offer new critical perspectives on how fine artists from the 1930s to the present era have collaborated with Disney or enlisted Disney characters, spaces, and/or themes into their art.

Underground Film and Subversive Animals

Chair: Elizabeth Howie, Coastal Carolina University

This panel explores the role of animals in underground film (1940s-1970s). Such films invoke animals in a variety of ways: they may be present on screen, as is a live horse in Warhol's western spoof, *Horse* (1965). Kenneth Anger's *Rabbit's Moon* (completed 1971) features a live rabbit, represented as living in the moon, out of the reach of Pierrot. Animals may also provide a point of view: Maya Deren and Alexander Hammid's *The Private Life of a Cat* (1945) explores life from their pets' cat's-eye view. Carolee Schneeman's *Fuses* (1964-67) imagines her cat as a film director as it voyeuristically witnesses her sexual activities with her partner. Stan Brakhage's *Mothlight* (1963) uses moths' detached wings trapped between strips of clear tape. Jack Smith's films (1952-1967), utilize animal drag: his animal alter egos include a lobster, a cockroach, an eagle, a leopard, and a penguin. John Waters' *Pink Flamingos* (1972) references artificial birds in its title, but also features a notorious scene in which Divine, crouching by a shaggy dog, eats its excrement. Potential topics include how animals in underground film relate to symbolism, subversiveness, transgression, queer identity, playfulness, vulnerability, confrontation, exploitation, violence, wildness versus domestication, and anthropomorphism.

ART HISTORY SESSIONS contd.

Art Contra Politics

Chair: Olga Johnson, Independent Scholar

Secular, capitalist modernity requires any viable artistic enterprise to work out its scope of effect and social engagement as a self-determining liberating project. The irrefutable condition of modern art exposes the internalized artistic aims as forces of its historical progression, meaning that no modern institution can safeguard art's continuity or relevance. For example, Manet's visible brushstrokes in *Olympia* (1865) propelled subsequent paintings toward abstraction, marking individual experimentation with artistic media as the achievement of art's unintelligibility and dissolution. However, Manet grasped the unworkable artistic Academism and wrecked its illusionistic methods, revealing how technical perfectibility precludes the invention of legitimate newness. Manet's painting's freedom is a political accomplishment, and Modernist history is a fertile context for art's realizing its political potential. Against such a philosophical framework, this panel seeks to reevaluate the convoluted crossroads of Modernist art and politics to test their prospects for relevance. Potential questions include but are not limited to: does art emerge in a political context, or does politics constitute creative human agency; how does art with explicit political content affect its audiences, or how does art, lacking politics, become a tool in institutional persuasion?

"Ungrading" Art History: How It Works and Why to do It

Chairs: Matthew Levy, Penn State Behrend & Gretchen Holtzapple Bender, University of Pittsburgh

As Susan Blum in her recent text, *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)* demonstrates, challenges to the traditional A – F grading system are not new. But there has been a recent resurgence of interest in alternate modes of assessment and grading precipitated, in part, by the global pandemic and calls for more equitable and inclusive teaching practices. In this session, we are eager to hear from people who have experimented and have found success with “ungrading” strategies in their teaching. We hope to assemble a panel that represents a wide range of approaches (specifications grading, contract grading, self-grading, hybrid configurations, etc.) in a diversity of courses and institutional settings. How can new ways of thinking about assignment design, learning practices, and grading lead to more inclusive – and rewarding – teaching? What are the benefits for students and instructors? How does one engage in “ungrading” practices in departments or institutions that are not open to such innovations?

Myths, Legends, and Lies in Art and Art History

Chair: Kaia Magnusen, The University of Tampa

Throughout the history of art, artists and art historians have engaged with myths and mythmaking in a variety of forms. Some artists have depicted mythological subjects in order to engage the source material or address socio-political, religious, and historical issues. Other artists, functioning as mythmakers, have employed fictions or personas as a means to explore complex issues, interrogate commonly held assumptions, or invent a new visual language, among other reasons. Lies or false assumptions can be perceived as kinds of myths or legends that contribute to or detract from an artist's reputation or oeuvre. Over time, such myths become nearly impossible to separate from reality and, thus, become accepted aspects of art historical research and lore. This panel will explore the ways in which artists throughout time, including the present-day, have utilized various understandings of myths to breathe new life into or explode traditional narratives as a means of social and artistic critique, calls

to action, or personal and artistic explorations. It will also address how art historians have engaged canonical myths about art and artists in order to reveal long-standing errors, misconceptions, or outright falsehoods that have affected the perception, reputation, and reception of certain artists and their work.

ART HISTORY SESSIONS contd.

ChatGPT and the Future of Art History Education

Chair: Andrea Maxwell, University of Pittsburgh

Is ChatGPT the end of homework? In December 2022, OpenAI launched ChatGPT (Chat Generative Pretraining Transformer), an artificial intelligence language model that uses extensive databases to generate human-like responses ranging from repairing faulty code to composing poetry and essays. Examples of what ChatGPT can do—including passing graduate exams—raises questions about plagiarism, the spread of misinformation, the difference between human and human-like responses, and the future of higher education. Meanwhile, the pandemic and anti-racist movements inspired many to embrace take-home assessments as part of a more inclusive, equitable practice. These assignments now bear the risk of being completed with ChatGPT. Educators are at a crossroads and must decide whether to embrace or reject such software in their classrooms. This panel explores how ChatGPT might revolutionize the classroom and invites papers that address the confluence of AI and art history pedagogy. Topics may include innovative pedagogical approaches for using ChatGPT in the classroom, how to use chatbots as tools for research, writing, image analysis, or assessment creation, the impact of ChatGPT on students' learning outcomes and engagement, or explore ethical considerations and limitations of using such software in education.

Modern Art and Religion

Chair: Jennifer McComas, Eskenazi Museum of Art, Indiana University

Art historical scholarship acknowledges that certain modern artists embedded sacred or transcendent ideas in their work, but like many people who disaffiliate with organized religion, this art is characterized as “spiritual but not religious.” The art world and academia tend to look askance at modern and contemporary artists who engage directly with organized religion, viewing them as embarrassing or even artistically disreputable. Despite emerging interest in connections between art and religion—for example, recent books by Matthew Baigell and Benjamin Schachter exploring how contemporary Jewish artists embrace, question, or critique their religious identity and practice—anti-religious attitudes have nevertheless shaped the standard narrative and canon of modern art. Modern religious art is thus largely absent from mainstream art museums and galleries. This session seeks to broaden our understanding of the ways in which twentieth- and twenty-first century artists have engaged with major world religions (Judaism, Christianity, Islam, Buddhism, etc). Topics may include (but are not limited to) analyses of works addressing religious ideas, beliefs, or practices; commissions for religious institutions (churches, synagogues, seminaries, etc.); case studies of exhibitions featuring modernist religious art; and reflections on philosophical issues surrounding this subject.

Art and Eros

Chair: Seth McCormick, Western Carolina University

This session draws inspiration from an important trend in recent scholarship, namely a shift of focus in queer theory and gender studies (Halberstam's *The Queer Art of Failure*, Love's *Feeling Backward*, Muñoz's "Feeling Brown: Ethnicity and Affect") away from sexuality (defined as a socially or

biologically constructed ground of subjectivity) and towards the study of affects and emotions, such as love, that can enable broader conceptualizations of the dynamics of attachment and identification. Potential topics include: the “affective turn” in the humanities, and its implications for art history and criticism; theorizing love and desire in critical studies of race, gender, and sexuality in art; the role of artistic practices and traditions in fostering affective communities and solidarities; and the “arts of love” as reflected in the visual arts, from the cult of courtly love in medieval Europe to bhakti movements in the Indian subcontinent. Proposals that give love to under-represented artistic cultures and lesser-known topics in the history of art are especially welcome and encouraged.

ART HISTORY SESSIONS contd.

Encounters in Paris: 19th-Century Artists in a Wider, Interconnected World

Chair: Claire McCoy, Columbus State University

In 1862, Édouard Manet looked out across a city galvanized by change. As Haussmann remade Paris, those in the art world encountered the city, its residents, and members of their community as part of a new environment and interconnected world. Manet, for example, explored the newly dispossessed and vulnerable citizens of the city in *The Old Musician* (1862). This session seeks papers that explore this diverse world encountered by Manet and other artists of nineteenth-century Paris. It moves beyond the consideration of subject alone to explore the direct encounters between the artists and recent immigrants to Paris, the dispossessed, those with addiction or disabilities and others who occupied liminal social spaces that populate such paintings, prints, and sculptures. Papers might engage with questions such as: Are the persons depicted presented as individuals or as “types” by the artist? Did the sitter(s) have any agency in their depiction or interactions with the artist? In choosing to depict the denizens of Paris, did the artist merely record urban life for make a call for social change? Considerations of work from the long-nineteenth century and submissions from emerging scholars are very welcome.

Uneven Terrain: Landscape Representation in the Plantationocene

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

Art history has seen a rise in interest in ecocriticism, from *Art in the Anthropocene* (2014) to Princeton University Art Museum’s *Nature’s Nation* (2018). But as the limits of the Anthropocene, which links climate change to increased urbanization since the Industrial Revolution, become apparent, many scholars have turned to the Plantationocene, a concept developed by George Beckford and coined by Anna Tsing and Donna Haraway that traces our ecological crisis to the Middle Passage and the establishment of the plantation economy. Adoption of the Plantationocene as a theoretical framework encourages a re-accounting of representations of the landscape, their iterations, and influences. As such, this panel proposes an approach to landscape representation that takes into account the uneven impacts caused by enslavement, colonization, and global capitalism and insists on the fundamental interdependence of environmental degradation and racial oppression. We seek papers that use this framework to interrogate how representations of the Plantationocene landscape in the Americas, broadly defined (including South America, Latin America, and the Caribbean), both conceal and reveal racial as well as environmental trauma.

ART HISTORY SESSIONS contd.

Abstract Art and Labor Politics

Chair: Allison Myers, California Polytechnic State University

In a short essay written between 1935 and 1939, German playwright Bertolt Brecht criticized abstract painters for believing that their work could communicate any kind of concrete meaning. Abstraction's emphasis on "perceptual objects," he wrote, leads painters toward, for example, a merely "indeterminate red," through which viewers can see roses just as easily as bloodshed. Brecht's argument—that abstraction is politically toothless because of its reliance on subjective interpretation—is difficult to refute, particularly regarding the type of policy and economic concerns common to labor politics. Nevertheless, countless abstract artists have actively connected their work to social issues surrounding labor as well as to Marxist politics generally: from Stuart Davis' evocation of public space in 1930s America, to the French group Supports/Surfaces and their attempts to connect artistic materialism to Marxist historical materialism. This session considers the relationship between abstract art and labor politics. How have cultural ideologies of labor informed artists' perceptions of their practice as a form of work? To what extent have artists drawn from Marxist notions of materialism in thinking about their own use of material? Topics from any geographical region are welcome, and papers with an intersectional lens are especially encouraged.

Titles in Art - Reading by and against the Title

Chair: Roja Najafi, Chandler-Gilbert Community College

This panel tracks the historical and contemporary attitudes toward naming (or not naming) a work of art and inquires into the titles as an aesthetic choice and a narrative or antinarrative tool. Between naming and not naming—expanding from emblematic or descriptive text banners to poetical, numerical, or "untitled"—titles in art affect our experiences and interpretations of the work. This panel explores how the act of bestowing (or refusing to bestow) a title on a work influences the creation, circulation, reception, and interpretation processes. This panel seeks presentations investigating the issues of naming (titles in art) across cultures, traditions, histories, geographies, and periods and invites contributions from both artists and art historians. Possible topics include (but are not limited to): naming and narrative, the artist as author, verbal and pictorial literacy, the evolution of titles, titles and popularity, titles and patronage, naming and circulation, titles in different media, titles in archives and museums, reading by and against titles.

Open Pedagogy and Open Access in Art History Courses

Chairs: Jeanette Nicewinter, Northern Virginia Community College & Paula Winn, Brightpoint Community College

Open pedagogy is at the crossroads of curriculum development, course design, and student success. This pedagogical approach encompasses all endeavors to make the classroom, course resources, assignments, and materials equitable and accessible. These approaches include the adoption of open educational resources (OER), the creation of assignments using transparent assignment design (TILT), and course development using universal design for learning (UDL). These are only a few examples of many different open pedagogies that support student diversity, equity, and inclusion. As instructors, we recognize that open pedagogy looks different in every classroom and must adapt to the various needs of the student and the course content. This session

invites presenters to explore how they have created and implemented open pedagogy in their own teaching practices in the art history classroom and curriculum and how those practices have been received by students. We also invite presenters to explore the role of diversity, equity, and inclusion in the classroom and how open pedagogical practices have supported those efforts.

ART HISTORY SESSIONS contd.

Exploring the Nocturne

Chairs: Alice M. R. Price, Temple University, Tyler School of Art & Suzanne Singletary, Jefferson University, College of Architecture and the Built Environment

The term “nocturne” transformed in the 19th century from a descriptor of quiet, meditative music to a poetic and artistic form of experimentation. In “Correspondences,” Charles Baudelaire harnesses the nocturne as a vehicle for the suggestive interpenetration of the arts and the senses in which sounds and colors mingle in vast darkness. James McNeill Whistler titled his moonlight paintings as “Nocturnes,” associating them with music to evoke a non-narrative, sensual response in the viewer. Vincent van Gogh, by contrast, deployed night to conjure visionary imaginings and threatened madness. Concurrently, artificial lighting transformed modern cities, rendering the urban nightscape as an innovative subject. Photography and film expanded the technical means for capturing and interpreting night. Informed by social, imperial, and scientific discourse, night became associated with jungles, colonies, races, desperation, psychosis, and dreams, and the parameters of the nocturne broadened to encompass the unconscious, the unknown, the irrational. We invite investigations of the expressive or innovative exploitation of night and darkness as format, motif, or metaphor from the late 18th century to early 20th century. Interdisciplinary analyses and trans-cultural investigations relevant to all fields of art and architecture are especially welcome.

Much Love: Tracing the Impact of Artists Supporting Other Artists

Chair: Amy Rahn, University of Maine at Augusta

In 1965, Sol LeWitt wrote to his friend Eva Hesse, exhorting her to cast aside her doubt, fear, and self-criticism and “just DO!” Artist archives frequently include supportive correspondence between artists. Yet, while intellectual and social camaraderie among male artists is foregrounded in the canon, the impact of artist communities on the work of women artists and other marginalized artists remains an emerging field of scholarship. Building on works like Whitney Chadwick’s “Farewell to the Muse” and Elizabeth Ferrell’s “About the Rose,” which centered women in tracing artistic friendships, this panel invites new scholarship on artistic friendships, affiliations, communities, and networks in the 20th and 21st centuries that remain understudied. This panel invites papers examining individual or group case studies of artistic support in the 20th-21st centuries between women, femme, queer, non-binary, and transgender artists; between Black, Indigenous, and artists of color; between immigrant artists, between artists in diasporic communities, and between artists of different generations. Papers using newly uncovered or newly-examined archival evidence of artist friendships/mentorships, using innovative methodologies to understand artistic relationships, or papers proposing new repositories of data for tracing these networks, are all welcome contributions.

ART HISTORY SESSIONS contd.

Visual Culture and Performative Rituals of the Beautiful Game and on Any Given Sunday

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

In 2015, *Picturing the Beautiful Game* examined how the visual and performative culture of soccer underscores identity politics within the increasing globalization of football (soccer). The representations of mascots, official logos, and rituals reflect supporter culture and subcultural codes that connect the city to the club in the materiality of public space and place: the pitch, the stadium, the parking lots. While much of the culture is innocuous, several clubs have adopted or support problematic imagery and ritual. For example, the performative culture of K.A.A. Gent based in the city of Ghent, East Flanders emphasizes Gent as a cultural and economic center during the Middle Ages, uses a North American Native American chief on the club's crest, incorporates the colonial relic Zwarte Piet, Sinterklaas's companion, during holiday festivities, honors the death of an influential curator, and sings "Mia" by late singer Luc De Vos. This session examines the visual displays and localized ideology of football clubs, both soccer and American football, looking to how they identify through historical referents as well as in the adoption of contemporary events. Papers may address specific signs, the evolution of symbols, the incorporation of contemporary events among other examples of visual and performative culture.

Methodology and Pedagogy: The Art of Renaissance and Early Modern Italy

Chairs: Joseph Silva, Community College of Rhode Island & Lindsay Alberts, Savannah College of Art and Design

Are the traditional methodologies of style, iconography, and connoisseurship well and truly dead? Has memorizing dates and titles gone the way of the dodo? Are the canonical works of Leonardo, Michelangelo, and Raphael passé? This session seeks to address the state of the field in terms of researching, teaching, and writing about the art and architecture of Renaissance and Early Modern Italy. We particularly invite papers that, for example, employ both traditional and nontraditional methodologies in scholarly research; challenge, sanction, or mitigate the canon of Renaissance artists and art as defined by Giorgio Vasari; and explore various pedagogical approaches in teaching Italian Renaissance and Early Modern art from global and/or local perspectives to undergraduates, but all topics within the Renaissance/Early Modern Italy are welcome.

Through Green-Colored Glasses: Hindsight and Environmental Art History

Francesca Soriano, Boston University & Katherine Mitchell, Boston University

Hindsight can be both valuable and challenging for art historians, particularly in areas of environmental consciousness and scientific knowledge. While in some cases artists and makers understood the potential repercussions of the actions and decisions of their own time, especially when their art was created as documentation of or resistance to environmental degradation, art historians who study and interpret the visual culture of the past almost always have the benefit of knowing the future history of the landscapes, ecosystems, and events depicted in these images. This panel seeks to explore how twenty-first century scholars navigate the intersection of the environmental and political consciousnesses of their own time and their interpretations of the visual culture of the past. How do we interpret depictions of events and practices that we now understand to be harmful to the natural world and the human and non-human beings who rely on it? How do we work with images that show landscapes that are or have been interpreted as aesthetically beautiful, but exist only or primarily because of harmful or extractive processes? How do we write about images that depict harm implicitly

or only become depictions of harm when viewed with hindsight?

ART HISTORY SESSIONS contd.

Why Take Art History? Attracting New Students in Uncertain Times

Chair: Virginia Spivey, College Board

In the world, and in art history, these are uncertain times. Increasingly, art history departments face budget cuts and the possibility of elimination. Debt-ridden students seek jobs—and majors—that promise employment soon after graduation, not to mention a living wage. Furthermore, long-lived stereotypes that characterize art history as esoteric, elitist, and impractical undermine the very real need to enlist a broader range of voices to further diversity and decolonize outdated curriculum and scholarly practice. Intended as a forum to exchange ideas, inspire discussion, and encourage advocacy and/or action, this session asks how to attract new students, especially from communities traditionally underrepresented in the field, who will pursue art historical study and related careers. We seek proposals that describe initiatives and suggest solutions through instructional programming, cross-sector collaboration, museum partnerships, institutional advocacy, and community-based outreach. Educators serving students in art history, studio, or arts-related courses in high schools, higher education, museums, and non-traditional learning environments are encouraged to submit.

American Art open session

Chair: Rachel Stephens, The University of Alabama & Julia Sienkewicz, Roanoke College

Papers are invited on research topics in American Art (broadly defined) for this annual open session. Topics dating from across the Americas, and scholarship from an Atlantic/Pacific World or transnational perspective will all be considered and will be arranged in chronological and thematic sessions dating from first contact through 1945, and from 1945 to the present. We particularly welcome papers that attempt to disrupt traditional Eurocentric approaches and decolonize the study of the art of the United States. We invite, for example, studies that critique the influences of institutional racism, settler colonialism, “nationhood,” white supremacy, and patriarchy on the art of the Americas and its histories. We especially seek to highlight historical figures in the arts who have been underrepresented in scholarship—whether due to minoritized identities, gender or sexual orientation, or simply their geographic location or chosen creative medium. We welcome papers from both emerging and senior scholars. Topics on any medium, including architecture, are welcomed.

Historical Reckoning on the Public Symbolic Landscape and Restorative Commemorative Projects

Chair: Evie Terrono, Randolph-Macon College

Ongoing public debates on symbolic sites in the United States have expanded conversations on the rhetorical meaning of commemorative sculptures and monuments beyond the academic context. Americans have contested the problematics of American public sculptures and have called for commemorative projects that foreground the significance and achievements of heretofore marginalized and forgotten stories and of historical figures, African Americans principal among them. In Virginia alone, recent additions to the monumental landscape include the Emancipation and Freedom monument in Richmond, Virginia, monuments to the enslaved at the University of Virginia and at the College of William and Mary, and a forthcoming monument to Henrietta Lacks in the city of Roanoke, among others. This panel seeks papers that explore the complexities of recent monuments across the United States, the agents that motivate these commemorative processes, the procedural debates and

confrontations on these monuments, the public reception of these monuments, and the ideological implications and didactic possibilities of such restorative undertakings.

ART HISTORY SESSIONS contd.

Decoding Art History: Rehabilitating Competencies as Course Content

Chair: Rosemarie Trentinella, The University of Tampa

Undergraduate art history stands at a crossroads. Burgeoning SoTL scholarship in the field demonstrates clear scholarly interest in expanding pedagogical strategies for student success in our discipline, but a troubling consensus persists - that the “content” of an art history course is somehow at risk when faculty place increased emphasis on “competency” or other skills-based training. This panel seeks to sidestep ongoing debates about instructional best practices to focus on exploring and identifying entirely new definitions for the concept of “content” in undergraduate art history. The premise is that is it possible to rehabilitate “competency”-based education toward a shared understanding of its value not only within the undergraduate classroom or across the contemporary liberal arts campus but also among the discipline’s own practitioners. This panel seeks papers that explore new definitions of “content” that push beyond such traditional boundaries as object, period, culture, geography, or theme to encompass such new possibilities as the mental operations required for success in our discipline. Participants may or may not be familiar with the “Decoding the Disciplines” model (Pace and Middendorf 2004) and are invited to bring additional perspectives to the conversation. Let’s decode art history together.

Mapping Art History in the Undergraduate Classroom

Chair: Jennifer Wingate, St. Francis College

Digital Humanities is transforming assignments in the undergraduate art history classroom. In addition to, or instead of, writing papers, students record podcasts, curate digital exhibitions, and map data. The physical landscapes of art production, collection, dissemination, and display lend themselves especially well to mapping. But as the benefits of born-digital scholarly research are more widely appreciated in academia, what have we learned about its benefits for students? And what are best practices for introducing digital mapping to undergrads? Whether your courses are requirements for the art history major or part of the general education curriculum, how has digital mapping enhanced and/or changed student learning? Using KnightLab’s StoryMap JS open software, students can map public art to highlight dialogue generated among artworks in public spaces. ArcGIS software helps make art networks visible and engaging, by fluidly connecting layers of data, historical documents, and artworks in time and space. This session aims to highlight mapping projects, both success stories and lessons learned from challenges. What were your grading criteria? How did you scaffold assignments? How and why is digital mapping changing or enhancing art history education in the undergrad classroom? What does (or doesn’t) it help achieve?

GRAPHIC DESIGN SESSIONS

SECAC Award for Excellence in Graphic Design

Chair: Michael Borowski, Virginia Tech

This panel is an opportunity to highlight the work of previous recipients of the SECAC Award for Excellence in Graphic Design. From time to time, a panel of award winners is organized to celebrate their

achievements and share their work with the greater SECAC membership. This will be the first session to celebrate the graphic design award winners. The content of the papers for this session is flexible. For example, papers can be on current work, pedagogy, research, etc. or on work that was originally recognized by the award. We strongly encourage all previous award winners to apply to this panel.

Come to Our Session Please: Bringing the Smile Back to Higher Education

Chair: Rachel Bush, Austin Peay State University

Grades, committees, lectures, research...the list goes on and on...parts of our job that seem easier to complain about, rather than rejoice. In higher education, we all have been victim to the vortex of negativity. Perhaps it is the cliché of RTP requirements or how to successfully conduct peer reviews, but regardless, somehow we all succumb to elements of our job that steal our time away from what we love - our students. In reality, we all have our fun little tips, games, and tricks of the trade that make teaching more enjoyable. Be it a game we play, silly tutorials, or even a fun way to conduct a critique. So why don't we "flip the script" and bring back a little positivity? This session would provide educators, in all areas, a way to share fun ways they connect with their students in the classroom. The vortex of negativity is unpleasant, but joy is much more contagious.

Through the Facade

Chair: Ben Evjen, University of Nebraska, Lincoln

Societally, we are bombarded with political ideologies, corporate messaging, and demagogues that obscure facts with emotion. Emotionally charged propaganda creates dependence rather than autonomy, promoting the dangerous trend of determining truth through feelings, as opposed to research and rationality. "Good" feelings are being synonymized with truth and "bad" feelings with error. This theme is poignant in today's society, as our own country continues to struggle against internal authoritarianism and its effects we witness abroad. This session seeks participants to share creative methods of truth dissemination through graphic design. How can our visual communication combat misinformation and dependence? What are we doing in the classroom and in our own work to encourage critical thinking? How can visual language empower and help others discern truth from falsehood?

CHOPPED: Graphic Design Edition: Season 2

Chair: Matthew Finn, Independent Scholar

After a successful session in Baltimore, CHOPPED is back to continue the competition for another conference. The original idea took inspiration from Gertrude Stein's Saturday evening salons in 1920s Paris, France which brought together artists, writers, and philosophers to meet and exchange ideas, enjoy intellectual conversation and libations. This session seeks 3-4 graphic designers to "compete" in a design challenge where we supply a word document and a small set of images for them to use in their own creative way in a defined timeframe. The designers' computers will be connected to projectors so the audience can watch the design process. All disciplines will be invited to watch the designers compete, engage in conversation, and enjoy music, snacks, and libations. In the end, a CHOPPED: Graphic Design champion will be awarded.

GRAPHIC DESIGN SESSIONS contd.

Machine Learning / AI: Friend or foe?

Chair: Ben Hannam, Elon University

Is machine learning and artificial intelligence a tool for graphic designers to free us from repetitive tasks and allow us to focus on what we want to be doing, or is it more likely to undercut, sample, and diminish good design? This session intends to provoke thought and discourse on the pros and cons of this technology.

Graphic Design: The Most Socialist/Capitalist Practice

Chair: Amanda Horton, University of Central Oklahoma

Recent publications, such as Ruben Pater's CAPS LOCK (2021) and Matthew Wizinsky's Design After Capitalism (2022), investigate graphic design historically as a practice meant to serve capitalism, stemming from ancient Mesopotamian cuneiform receipts to logos, posters, and advertisements used to market and sell products and services. Yet some of the hallmark moments in graphic design histories show its connection to socialism and socialist practice, such as constructivist design practices as well as WPA posters and Polish film posters. At its core and means of production, graphic design is an entity that is made for the people and by the people, and yet it also serves as a cog in the capitalist machine. This session seeks papers on recent investigations into the history of graphic design that investigate it as a socialist or capitalist practice, or examples of pedagogical methods of instructing or investigating the history of graphic design in the classroom (lecture or studio) as a socialist or capitalist practice, or a juxtaposition of both.

Physical Graffiti: Designing, Making, and Printing with Wood Type

Chairs: Amy Johnson, University of Kansas & Sam Ladwig, Kansas State University

Tools for designing, fabricating, and manipulating type have become more accessible both technologically and economically. Opportunities for exploring possibilities as well as challenges to developing mastery exist in each of these three areas. This session is a forum for sharing successes, epiphanies, and lessons learned during your journey of exploring the potential of physical type. We want to get into the nitty-gritty and geek out with other type nerds, so presenters are encouraged to show best practices, workarounds, serendipitous discoveries, and outright forehead-slapping failures in minute detail. Consider sharing processes, materials, tools, and approaches to type design, type fabrication, typographic-focused prints, or any other research related to physical type. The inclusion of physical type and prints during presentations would be a welcome addition to the session.

Bridging the Gap: Creative Collaborations between Business and the Arts

Chairs: Elisabeth Kvernen, James Madison University & Megan Rhee, University of Baltimore

Design is increasingly being used to solve complex business problems. There has been a move by educators and design associations to shift the role of the designer as a producer to the designer as a strategist. This shift from seeing designers as practitioners to creative leaders opens opportunities for interdisciplinary collaboration in higher education and solidifies the value of design at higher levels of business. How can educators use this interdisciplinary strategy to create experiential learning opportunities that will allow students to be successful in the changing marketplace? What if design educators looked across or beyond their own institutions to find valuable collaboration partners? This

session invites design educators to share cross-disciplinary projects or collaborations between business and design, and seeks to highlight the project parameters, successes and challenges, and share outcomes with an eye towards replication at other institutions.

GRAPHIC DESIGN SESSIONS contd.

Emerging futures: A Collaborative relationship between graphic design and innovative technologies

Chair: Dajana Nedic, Virginia Tech

The discipline of graphic design permeates and connects many fields providing a rich space for collaboration. Many academics and industry professionals are currently immersed in tech-based investigative practices that explore the connection between visual design and emerging technology. Forging these connections provides opportunities for graphic designers to understand how the discipline goes beyond branding and portfolio-driven projects to community-driven and research-driven design processes that serve and broaden the capacity of the graphic design discipline. This session explores emerging technologies like voice user interface (VUI), virtual reality (VR), augmented reality (AR), and artificial intelligence (AI) and how graphic designers can use these new technologies to create rich, immersive experiences.

Tools and Tricks for Creating a Robust Online Design Course

Chair: Michelle Nelson, Youngstown State University

The face of education is changing, and studio-based course offerings must be reactive to those changes. Discover the tools and tricks needed to create a robust online design course that gives students the lectures, content, and visual feedback to be successful in a fully online asynchronous web-based course. How do you teach students how to paginate? How do you teach them how to bind a book? This presentation will answer those questions and challenge you to define why you are not using an LMS to teach your face-to-face courses.

Health Literacy: Empowering Experiences and Decision Making in Healthcare

Chairs: Rachael Paine, Virginia Tech & Bree McMahon, University of Arkansas

In today's health landscape, there is an increasing need to be one's own advocate. Sometimes termed the "healthcare consumer", everyday people act as empowered decision-makers supported by public information. Data shows that medical professionals are reducing the time spent with patients, leaving people to collect their own information, make wellness plans, diagnose illnesses, and support their mental well-being. However, not all people are equally equipped to understand and use health-related information, due to inequalities in health literacy. Tavananezhad et al. (2022) define health literacy as "people's knowledge, motivation, and competency to access, understand, appraise, and apply health information for making decisions in healthcare, disease prevention, and health promotion with the ultimate goal of maintaining or improving their quality of life." As artists and designers, we are drawn to create work representative of our individual health-related experiences. Moreover, we face an increasingly pressing responsibility to support one's ability to identify and understand health information. How can we contribute to minimizing inequalities in today's healthcare landscape through effective messaging? This section seeks papers that address designers' and artists' abilities to contribute to societal health and well-being through communication strategies and visual representations of people in a personally empowered, and disempowered, healthcare landscape.

GRAPHIC DESIGN SESSIONS contd.

Balancing Act: Faculty Mental Health Amidst Constant Evaluation

Chairs: Archana Shekara, Illinois State University & Meena Khalili, University of South Carolina

Historically the spirit of academia has encouraged faculty and students alike to acclimate to grind culture, boasting harsh critiques in lieu of discussions of mental health and rest. In the wake of the pandemic, our collective awareness of mental health in and outside of the classroom has exacerbated. As a reflection of this, many faculty opt to “check in” with their students through a variety of methods like online forms or one on one conversations in hopes of supporting the mental health of the student. But where are the mental health support structures for faculty? At the end of each course our inboxes are peppered with the requisite course evaluations, which generally have notorious reputations within academia especially with female faculty and faculty of color. How can faculty from underrepresented or minoritized backgrounds who teach challenging and complex social justice topics feel safe in the classroom? How can microaggressions and biases be addressed to create an inclusive, equitable, and respectful space benefiting both students and faculty? This panel seeks discussion regarding student feedback forms, evaluations, and conversations of faculty mental health. Why as educators do we continue to give?

Interpreting Design Research: Practice and Pedagogy

Chair: Christina Singer, University of North Carolina at Charlotte

Design research methods are sometimes taught in specialized research courses, but they are often embedded in various courses throughout the student experience in design programs. What does the pedagogy of design research look like at various institutions? Many design programs are housed in art departments, which often primarily recognize and celebrate the creation of artwork dissemination as research. Regarding design educators’ research practice and pedagogy, how is design research in academia evolving? How does this progression account for the needs of a more diverse society and student body? What are principles of equitable design research? How, if at all, does the research practice of design educators impact the curriculum they design? This session invites unique perspectives on design research curriculum and practice.

Enhancing Visual Design Education with Augmented Reality

Melanie Uribe, Southern Connecticut State University

In today's digital landscape, the need for designers to have a strong understanding of new technologies is imperative. Augmented Reality (AR) is one such technology that has the potential to transform the way artists are taught and learned. It has made its way into our everyday life. Society is becoming more familiar with it (TikTok, Snapchat, and Instagram filters), with mobile phones finally being powerful enough to handle the data required for quality 3D and AR creations, but it is not just about creating entertainment. It is an opportunity to imagine new ideals for the human-computer relationship, re-imagine traditional creative formats, and create new ways of communicating with users through visual design. However, its presence in the Graphic Design curriculum is still relatively quiet. This session explores using AR assignments in the classroom and the importance of incorporating this technology into the curriculum. This session aims to bring together education experts to share their experiences, insights, and best practices for integrating AR into the classroom. We invite submissions that discuss the

practical applications of AR assignments in graphic design and visual education, the benefits, and challenges of using it, and the impact of AR on student engagement and learning outcomes.

GRAPHIC DESIGN SESSIONS contd.

Intersections: Illustration in Studio Art and Design Education

Chairs: Marius Valdes, University of South Carolina & Brent Dedas, University of South Carolina

As a frequent attendee of SECAC, we can think of very few panels in the last decade that have addressed the discipline of commercial illustration. Perhaps it is because illustration is often a very small part of the standard graphic design program or studio art curriculum. Illustration in design programs can often be a single elective, and only a small number of schools offer a BFA degree in Illustration. But illustration, graphic design, and studio art have grown closer and closer in the past two decades and often blur their boundaries to produce truly original, effective, and innovative work. With the rise of Procreate and more affordable digital tools like the iPad, we see digital art, illustration, hand lettering, and animation becoming more popular and adapted in student projects. Where does illustration fit in your art school or design program? How do they intersect? How can illustration be better utilized for design students? How do we serve the student that prefers to illustrate over design but wants a more commercial degree? This panel aims to bring attention to design programs that are teaching illustration in their curriculum and showcase various approaches and projects.

Break Time: Finding Better Solutions for Student Mental Health in Graphic Design Education

Chair: Ting Wang-Hedges, Oklahoma State University

Universities have worked to bring mental health to the forefront of students suffering from disabilities and impairments that might get in the way of their education. We see these each semester when you receive accommodation letters from Student Disability Services. You make special efforts to work with those students with accommodations like extra time with testing. What about the rest of your class, though? Burnout, anxiety, and stress in their lives may not be diagnosed, and they may not qualify for such institutional accommodation. COVID upended the status quo of many students in its years, and it's given greater cause to understand better the balance of the pressures of workload and peace of mind in design education. Granted, we are not psychologists, but can we, as graphic design educators, in and outside classrooms, be more cognizant of students' mental health? Can we maintain high standards of work quality and professionalism while at the same time crafting workloads that mitigate stress and anxiety? Why stop at students? Can we find these same win-win scenarios for our educators as well? Where does the balance start, and how do we maintain it for the sake of our minds and our love of design?

STUDIO ART & ART HISTORY SESSIONS

Breaking the Mold: Reimagining the Art Appreciation Course in General Core

Chair: Haelim Allen, Union University

At many higher educational institutions, Art Appreciation fulfills an Arts requirement for the General Core. The following descriptions for such a course are typical: a general introduction to the visual arts; appreciation of the creative process throughout historical contexts; learn to use analysis and evaluation to explore the meaning of art; etc. Art Appreciation is mainly taught as a lecture-type class, usually with an interactive component of requiring students to attend a performance or a visual art exhibition during

the semester and to write an appreciation paper about their experience. While there are many benefits to a lecture-based course, a more integrated, experiential approach might serve as a better alternative. It is rare to have such an appreciation course that incorporates actual hands-on making in a variety of materials and processes. Let us reimagine the Art Appreciation course with artmaking and experiential learning as key emphases. This session calls for case studies and other submissions that reimagine the Art Appreciation course.

STUDIO ART & ART HISTORY SESSIONS contd.

Decolonial Aesthetics: Toward Artistic and Philosophical Interventions

Chairs: Kimberly Alvarado, Institution for Doctoral Studies in the Visual Arts & Jocelyn Homes, Institution for Doctoral Studies in the Visual Arts

This panel seeks papers examining artistic/philosophical practices that decolonize traditional aesthetic paradigms to ethically re-exist/re-imagine local and personal perceptions, genealogies, experiences, encounters, and circumstances, particularly of the marginalized and underrepresented. We ask, what is the potential of artistic practices to challenge coloniality by entangling philosophical and ethical concerns with aesthetic interventions to decolonize art history? The scholarship of Walter D. Mignolo argues that coloniality comprises the legacy of global imperial moves to appropriate, homogenize, erase, restrict, and discriminate against differences in sensing and sensibilities which has created a hegemonic structure of power over knowledge and being. Decolonial aesthetics emerges as an intervention in hierarchical aesthetic registers toward inclusiveness and affirmation of multiple, intersectional, and transnational identities of makers and subjects whose contributions are traditionally subjected to exclusion or erasure. We believe that processes of decolonial thinking, doing, and making imbue art with the affective potential to intervene in hegemonic ways of knowing embedded with coloniality. Such interventions warrant further investigation into how they challenge traditional aesthetic and art historical paradigms and frame artistic/philosophical practices as a force for change.

Color and Contemporary Practice

Chair: Steven Bleicher, Coastal Carolina University

How does the application of color affect your artwork or designs? How do you discuss color when teaching about contemporary art and design? How do you teach the use of color? These are questions that concern the artist, designer, and historian. How we use color in our work, teach its use, and speak about it in reference to artworks and designs shapes students' ideas. It can be a major aspect of a work such as in Impressionism, Color-field painting or Photorealism, or of little importance as in Cubism, Minimalism, or even Conceptual Art. Where is its place in our contemporary teaching practice? As artists, designers, and educators, we shape the next generation. This session is open to artists and designers to talk about their use of color in their work, historians to discuss how they approach the subject, and all faculty who teach students about this important design element. Presentations should be visual. They can range from discussing your own work to your educational practice to your philosophy on the use of color. Showing any of the assignments you use to disseminate this information is also encouraged. This session should be viewed as an open session on contemporary color practice.

Strategies for Engaging General Education Students in the Visual Arts

Chair: Kimble Bromley, North Dakota State University

Why do students take a general education class in the visual arts? They apparently aren't majoring in the

visual arts. Why would they choose visual arts over any other general education class? Maybe they've had an art class in high school and want to further study the arts to see if it is a viable major. Their parents could be interested in the arts. Do they see it starting with an A for art therefore it must be an easy class? No matter what the reason, how does one make a general education class engaging for students? What strategies can be used to give them a more fulfilling visual arts experience? This session seeks to answer these questions. What are the tools and strategies instructors are using to engage general education students in their classes to give them an introduction to the visual artist sustaining lifelong engagement with the visual arts?

STUDIO ART & ART HISTORY SESSIONS contd.

Curating Indigenous Appalachia: Call for curatorial and educational programs and artists' work

Chair: Sally Brown, West Virginia University

West Virginia University Libraries developed the exhibit, Indigenous Appalachia, around artists, ideas and Native Nations in the region today, and with ancestral ties to the region that is traveling and currently at Marshall University Libraries. Curating such a significant topic carries a lot of responsibility and sensitivity; committees were formed with Indigenous scholars and artists, and scholars of Native American studies to advise on the multi-disciplinary exhibit content and design. Indigenous artists are here, in the region and making incredible contributions to the arts and beyond. This session aims to highlight Indigenous artists, exhibitions, and Indigenous curatorial work or studies that seek to highlight the continued work of Indigenous artists throughout time and especially today; as well as examine ways to include Indigenous perspectives through curating and art educational models. Presentations are sought by artists, curators, scholars who may be Indigenous or non-Indigenous, seeking a better understanding of the history and communities that have been marginalized and misrepresented for so long.

The Impact of "Professionalism" on the Artist/Parent & How to Change a Culture

Crystal Brown, West Virginia Wesleyan College

Over the years I have presented and chaired many panels addressing being an artist/parent and academic but return home wondering how to make a more significant change in the culture. As much as having support and being seen is important I would like to discuss ways of making changes in our institutions that dismantle patriarchal professionalism. Have you had success asking for maternity or paternity leave? What was your experience? Now that we have been through a pandemic that required many of us to work from home or miss work to be home with kids who could not go to school what were some of the accommodations that your institutions made during that time? How did it help you and did those policies change as schools and workplaces reopened for in-person learning/working? How do we get folks who are not parents or who don't plan to be parents interested in these topics? How does dismantling patriarchal professionalism benefit all of us? This panel is open to anyone who wants to share ideas, experiences, or artists and art historians that may have addressed these issues in their creative practice and research.

Temporal Cultures

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

This session will share practices incorporating expanded notions of place-based modes of inquiry as the

basis for their projects and theorization. It aims to engage socio-environmental and political ecologies/histories in ways that center interconnectivity and/or collaborative approaches to understanding space, temporality, and memory. Presenters should address questions surrounding how their work grapples with tensions stretched by the limits of affect, aesthetics, and/or representational practices within current dialog. We are particularly interested in challenging how narrative, perspective, and storytelling devices build upon reactions to space, site, and time (or time upon site). Panel members will discuss opportunities and relational changes to approaching spaces of posthope/truth or ecological forms of trauma. How are literary narratives and social mythologies of place currently being challenged by experiences of alienation and atomization? How do artists, art historians, architectural thinkers, and community collectives generate and refine knowledge in consideration of geography in flux and planetary emergency? How do they (we) meaningfully abed change and enable voice within sites at the collision points of hyper-abstracted systems of power, economy, and production? Together we will address possibilities for transforming theoretical works into broader interdisciplinary conversations that confront human and geographic moorings amidst enviro and socio-spatial change.

STUDIO ART & ART HISTORY SESSIONS contd.

The Boundaries of a Caring Classroom: Understanding the reach, roles and responsibilities of care-based pedagogy

Chair: Evelyn Davis-Walker, Valdosta State University

Many students today have reinvented the idea of a modern teacher. They have replaced the traditional college professor teaching in a standard classroom with a supportive figure meant to be available beyond the classroom walls at a moment's notice. Some faculty embrace their newly formed identities while others challenge the new interpretation of their role. Share the tools you use to ensure your students have the support needed emotionally to succeed academically. What does a care-based classroom look like in these postpandemic times? How do you establish boundaries between faculty member and friend? What strategies have you implemented to recognize "care" as an official form of pedagogy through your institution?

Artivism in Public Spaces

Chair: Heather Dunn, IDSV, & CUNY, Queensborough Community College

Artivism is art created with a political agenda: to inform, change ideas, and/or create a movement. When put in public space, Artivism can cut across gender, class, ethnicity, and language differences. It has become a global movement that addresses diverse subjects, such as global warming, Black Lives Matter, COVID-19, and political corruption. It is art that is outside the museum or gallery space, often not curated or funded, and therefore sometimes more righteous in its creations and use. This panel calls for papers addressing contemporary, Artist art placed in public spaces anywhere in the world.

Universal Design in Art History & Studio Pedagogy

Chair: Brigit Ferguson, College of Charleston

Universal Design for Learning (UDL) asserts that traditional methods of instruction and assessment must shift in order to serve learners with diverse abilities, means, and backgrounds. This session will explore how Studio and Art History educators have adopted and adapted elements of the UDL Guidelines developed by CAST (formerly Center for Applied Special Technology) for the art classroom. Central to

our investigation of UDL lies the question: How must courses at all levels be rethought to allow all students to develop and demonstrate the visual, manual, critical thinking, and writing skills that the disciplines of Studio Art and Art History rely on, and which the study of art can impart perhaps better than any other?

STUDIO ART & ART HISTORY SESSIONS contd.

Generative Pedagogies in Art and Curatorial Practice

Chair: Izabel Galliera, Susquehanna University

The worldwide commodification of higher education under neoliberalism has increasingly led to programs, institutions, practices and forms of knowledge primarily valued for their market potential. Operating at the intersection of art, activism, art history, education, and the socio-political realm, various pedagogical approaches have emerged to counter the neoliberalization of education. Expanding the rich legacy of alternative pedagogical approaches inspired by Paolo Freire's *Pedagogy of the Oppressed* and Joseph Beuys's Free International University for Creative and Interdisciplinary Research (FIU) from the 1970s, this cross-disciplinary panel invites papers that reflect on the development of a wide range of educational tools to produce and disseminate critical knowledge in art, art historical, curatorial and pedagogical practices. Topics may include but are not limited to: the role of informational campaigns to address systemic racism, sexism and, gender biases in art institutions; the use of conversations, tours, posters, lectures, zines, workshops in the mainstream media to counter the exclusionary tactics of neoliberal corporations, and the politicization of culture in authoritarian regimes. Proposals can also address curatorial models and pedagogical approaches that morph the traditional space of the gallery and the college classroom into a discursive platform through which knowledge can be generated, shared and amplified collectively.

Marking the Crossroads of the Arts

Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

This session provides an opportunity to expand upon SECAC's 2023 conference theme Crossroads and the multitude of ways that we are able to connect this concept to the arts and its teachings. Are you at an artistic, pedagogical, or scholarly crossroad? Have you recently hit an impasse in what and how you teach and/or design? Have you created artwork, scholarship, a class or exhibition, projects or assignments that reflect your passage of a crossroad? Have you considered the intersections of collaboration and/or interdisciplinarity? Have you expanded the roadways of Art History, Design, Art Education, etc.? Would you like to consider The Met's 2020 exhibition *Crossroads* that examined the "idea of cultural interconnectedness." [1] What meaningful perspectives of the theme would you share? All submissions from artists, educators, and scholars will be carefully considered in the hopes of compiling a compelling discussion.

[1] <https://www.metmuseum.org/exhibitions/listings/2020/crossroads>

Unnatural Motherhood: Social and Technological Reproduction in Contemporary Art

Chair: Emily Elizabeth Goodman, Transylvania University

"The body knows the way" is a common adage told to pregnant people, particularly as they approach birth. Yet for many, the trajectory of pregnancy, birth, lactation, and parenting more broadly is complicated by the myriad ways that the body does not comply with the script of "natural motherhood." As a result, it is common for those who have lived a parenting experience that deviates from the ideal to

feel shame and failure over our own bodies and for that guilt to cast a pall over our relationships with children and ourselves. Given that shame festers in a culture of silence, this panel aims to shed light on the lived experience of “unnatural” parenthood—or rather, any parenting that is the result of technological or social intervention, such as the use of fertility treatment, labor induction, or adoption, to name a few—as manifest in contemporary art. Papers by artists and art historians looking at any aspect of social or technological reproduction from conception to the parenting of adults are welcome.

STUDIO ART & ART HISTORY SESSIONS contd.

Art is a Joke

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

Art and humor have been companions for centuries. Bernini’s Fountain in the Piazza Navona comically recoils away from his rival’s architectural work and Michelangelo’s self-portrait as the sagging skin of St. Bartholomew are just two of thousands of examples in art history. More strikingly, since 1900’s the membrane between comedic processes and art has all but disappeared. Surrealist, Dadaist, and Post-Modernist works are often wry and humorous. Artists like Erwin Wurm, John Baldessari, William Pope. L, and Jane Quick-to-See Smith use humor as the primary vehicle for content in their works.

This panel seeks submissions from artists, curators, art historians, comics, funny people, or serious people interested in funny things.

Sights on the Stars: The Current Space Race and the Visual World

Chair: Mary Johnson, Alfred University

The space race is back. And with it, we see an increase of nods to space exploration in visual culture. Television ads such as SodaStream’s 2020 Super Bowl commercial with Bill Nye. The Netflix series *1899*. Janet Biggs’ video work *Like Walking on Mars*. Yudaka Maezawa’s dearMoon trip. Iceland’s *Mission Iceland* tourism advertising campaign. While there are texts examining this trend in the mid 50s to the 70s - such as Aleksandra San’kova’s *Soviet Space Graphics: Cosmic Visions from the USSR* and *In the Stream of Stars*, a 1990 essay collection forwarded by Ray Bradbury - research investigating the contemporary conversation, hinged to corporate missions, colonization, multiple global players, nationalism, sci-fi, and even agriculture, is just beginning.

This panel is a part of that beginning. This panel seeks discussions of both artists’ projects and papers on visual culture and design, from all global perspectives, that find their place in our current race to exist amongst the stars. Explorations of historical projects and ideas are also welcomed, in relationship to our current context.

The Visual Arts' Engagement with Music, Theater, and Dance

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

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, sound and musical compositions are welcome, as are those that examine visual artists who cultivated relationships and/or collaborated with musicians, dancers, actors, and impresarios. Papers that explore exhibitions that brought the performing arts into the museum or the visual arts into performing arts centers are also appropriate. Previous iterations of this session have included fascinating papers on Nicolas Poussin and opera, Ragnar Kjartansson’s use of music and theater, Julia Thecla and the ballet, landscape as a theatrical setting at England’s Shugborough Hall, an

exhibition that brought M.C. Escher's art into conversation with music, interdisciplinary performance at Black Mountain College and Judson Memorial Church, and others. We welcome presentations on any historical era or geographical locale by both artists and art historians.

STUDIO ART & ART HISTORY SESSIONS contd.

Artist as Agent in an Age of Climate Crisis

Chair: Erin Lehman, Towson University

The arts can offer a path for renewal through visual and responsive engagement. As collective anxiety around climate change has grown in recent years, artists have increasingly become intercessors and illuminators, helping us to locate ourselves within this crisis and revealing the entrenched structures that create and perpetuate it. Artists create, and curators present, work that can be lyrical and beautiful, but that also constitutes a confrontation in a manner only available through the contemplative nature of artwork, revealing an ecological story to its viewers by imaging what is too small to be seen, too invisible to be considered, or too vast to be understood, and by providing the space to consider how one can be proactive and intentional in creating and promoting sustainability and respectful, joyful connection with the environment. This panel seeks engagement from artists, art historians, and art educators examining or grappling with the many ways that the arts have historically, are currently, or hope to someday interact with and impact how we sustain and support the natural environment.

Art and Money

Chair: Beauvais Lyons, University of Tennessee

The design, production, distribution, economic, social, and political implications of printed money are extensive. The value of early forms of printed money was determined by the reputation of the issuer, including states, banks, guilds, institutions, and even private individuals. As printed money became the norm for economic transactions, it not only impacted printing techniques, such as advancing engraving in the 18th century, but also in the development of specialty inks, papers and watermarks, in great measure to avoid counterfeiting. Due to its economic and cultural capital, printed money has been a subject for artists, from trompe l'oeil paintings by William Harnett and John Haberl in the 19th century, to uses of devalued currency in collages and paintings by Weimar-era artists. In more recent decades, artists such as J.S.G. Boggs, who made mock-money, and Mel Chin's "Fundred Project" used their own currency as part of a social or political practice. When more and more financial transactions are electronic, and digital forms of art are traded as nonfungible tokens (NFTs), is printed currency even relevant today? This session seeks to include papers by both artists and art historians addressing a broad range of topics related to art and money.

New Normal: Exploring Tradition and Change in Study Abroad

Chairs: Kally Malcom-Bjorklund, University of North Florida & Beth Nabi, University of North Florida

With pandemic pauses firmly in the rearview, study abroad programs have come roaring back. For faculty, the excitement of returning to immersive, site-based teaching and learning brings opportunity to evolve programming and to rethink how we approach study abroad. In the same turn, many universities have reexamined and adjusted study abroad policies in ways that may directly impact faculty-led programs. This session invites papers that explore how faculty navigate and experience the "new normal" in study abroad. This session is not limited to pandemic-related experiences or impacts. We invite any discussion or inquiry about the continued role of study abroad within your program. How do

you balance cultural experience and creative output while traveling? What challenges have you faced in areas of planning, accessibility, recruitment, budgeting, or any of the myriad logistical feats required to make your study abroad programs successful?

STUDIO ART & ART HISTORY SESSIONS contd.

Blue

Chair: Jon Malis, Loyola University Maryland

What is blue, and what does it represent? Opulence. Emotional weight. Primary colors. The sky and ocean. Business suits and jeans. Yves Klein. Digital projectors with nothing to project. Arguably one of the most versatile colors, this panel explores Blue in all of its representational, abstract, cultural, and theoretical forms.

Comics and Visual Narrative

Chair: Feixue Mei, Northwest Missouri State University

Visual literacy has become an increasingly important part of our reading and learning experience. Comics are not only a form of popular culture and visual language, they are also a cultural product that deserves serious visual, cultural, and historical analysis. Style, aesthetics, iconography, social, political, and cultural impacts are significant elements in comics, visual narrative, and storytelling. We consider issues related to Marvel Comics and small independent publishers, and how they will affect our political views and economy. Comics in East Asia are also vital parts of the history of comics. Japanese manga has gained great global visibility, and the specific cultural issues related to its emergence and distribution are also worthy of study.

The session will cover a wide range of topics related to comics and visual storytelling, including both Eastern and Western contexts. We'll discuss why comics and visual storytelling have always been an important part of our reading and learning experience. Proposals about comics of any period or genre are welcome.

Art Collections in Colleges and Universities: Trials and Tribulations

Chair: Debra Murphy, University of North Florida

Papers are invited that explore the management, accessibility, and history of University Art Collections, considering their successes and their challenges. Often shaped by donors rather than faculty members, how are teaching collections utilized? How have the advances in technology and social media affected the dissemination of collections? Have contemporary issues such as social justice and racial equality called for reassessing the relevance of certain collections?

Performance Art as Rock and Roll: Meaning out of Chaos

Chairs: Louly Peacock, Independent scholar & Simeon Hickman, Independent Scholar

Modernist and Contemporary Art and Music have combined in chaotic and beautiful ways that elucidate the possibilities and limitations of both genres. In the twentieth and twenty first century, rock and roll musicians have drawn on the genre of performance art to enhance the visual impact of their music. While art rock might appear undanceable or confrontational, eventually the art and rock have come together in beautiful ways that expand the genres intellectually, emotionally, and visually. This session compares and contrasts the genres of performance and rock and roll, examining how the

two have come together in a rock and roll circus at times resembling twentieth-century “happenings” or experiences. Papers can compare and contrast these disciplines, discuss examples of performance art as music, address examples of these “tanglings” as Laurie Anderson described her artistic conversations with her partner Lou Reed, and consider twenty-first century performance artist and rock and roll bands, who are moving their work forward by collaborating with or being influenced by each other’s genres. Are they that different or similar? As consummate rock and roll composers and musicians and former art professors, we look for papers addressing this issue in particular.

STUDIO ART & ART HISTORY SESSIONS contd.

Innovative Pedagogy in the Arts: A Discussion with Past Winners of the SECAC Award for Excellence in Teaching

Chair: Carly Phinizy, Clemson University

This panel is an opportunity to highlight the work of previous recipients of the SECAC Award for Excellence in Teaching. From time to time, a panel of award winners is organized to celebrate their achievements and share their work with the greater SECAC membership. The content of the papers for this session is flexible. For example, papers can offer case studies of recent innovative class projects or assignment design; or, presenters might speak more broadly about curricular efforts, student outreach or pedagogical concerns; or, presenters might choose to reflect on the achievements highlighted in their award nomination. We strongly encourage all previous award winners to apply to this panel.

Art and Aging

Chair: Sandra Reed, Marshall University

The 2025 demographic cliff facing universities was identified more than a decade ago. The counterpart of fewer traditional college-age students is an overall aging population. By 2034, more than 30% of the American population is projected to be over the age of 65. This joint session is for any research, project, or creative practice that addresses visual art or design relative to issues of human aging. Examples of topics include and are not limited to artwork that addresses physical, mental, or social aspects of aging, projects involving art and geriatrics, late career bodies of work, recruitment opportunities posed to art departments by the aging population, design projects serving older adults, and other aging-related topics. Proposals are welcome from designers, studio artists, art historians, and art educators at any stage of their career.

The Global Art of War

Chairs: Margaret Richardson, Christopher Newport University & Rebecca Wolff, Christopher Newport University

Throughout history and across the world, artists and institutions have responded to war through works of propaganda, documentation, critique, remembrance, or destruction. Governments have employed or coerced artists to make war propaganda, as seen in Japan during World War II. Artists involved in or affected by conflicts have conveyed experiences or anti-war sentiments. Monuments and memorials have been erected, provoking reflection, debate, and at times, controversy. In other instances, artists have responded to the rippling effects of trauma and violence in post-conflict societies. The recent looting and destruction of art during or in the aftermath of war, as seen in Afghanistan, Syria, and Ukraine, continue to illustrate the cultural impact of war.

This session seeks discussions on the global impact of war on art, artists, and art institutions. We invite

proposals by scholars who examine war's effects on art from any period or region and from artists whose works address the realities or legacies of war. Possible topics include but are not limited to:

- Intersections of art and propaganda during armed conflict
- The role of witness in wartime work
- Wartime looting and destruction of cultural heritage
- War's impact on art institutions
- Post-war memorialization
- Expressions of wartime violence, trauma, and memory

STUDIO ART & ART HISTORY SESSIONS contd.

CITY BOOM OR DOOM: The Effect of Urban Evolution on Form and Content in Art

Chair: Mandy Rogers Horton, Belmont University

Like all urban dwellers, artists are participants in the social and economic web of their communities. In practical terms, they marvel at construction sites, observe the growing density of buildings, feel the swell or lessening of population, get displaced by gentrification, or gain by housing booms. How are artists and their work responsive to such changes in the cultural and physical landscape surrounding them? From the subject matter of the Ashcan School to architectural interventions of Gordon Matta Clark or material choices of Abraham Cruzvillegas, what is the relationship between urban evolution and artistic form and content? Informed by distant dialogues of historical and/or international import, do artists follow the highs and lows of urban development or counter the flow? Do artists serve willingly or unwittingly as witnesses of urban deconstruction, reconstruction, and entropy? This session seeks papers from art historians, museum professionals, and artists speaking about their own approach and/ or the work of others.

B*tch Session: Reflecting on Academic Survival Strategies in the Wake of the Pandemic

Chairs: Sunny Spillane, University of North Carolina Greensboro & Meena Khalili, University of South Carolina

Teaching and studying during the COVID-19 pandemic has given us plenty to bitch about. While much of "COVID art school" completely sucked, it also pushed us to discover more flexible, accessible, and humane ways of working and learning. These shared experiences have called into question the untenable "no excuses" culture of many art programs in higher education, which can be especially toxic for BIPOC and LGBTQ+ folks, women, folks with disabilities, significant caregiving responsibilities, and all our intersections. Between demographic shifts, changing funding models, and the "Great Resignation," higher education is at a crossroads. We don't have to take it anymore. We can do better. This "bitch session" seeks papers and case studies that address the following: Supportive work environments and unsupportive work environments, and what we can learn from them.

- Survival strategies to navigate work environments.
- Creative strategies (faculty and/or student perspective) used to resist toxic practices and policies in your institution/program.
- Practices of caring (faculty and/or student perspective) through the pandemic.
- Cases of institutional leaders stepping up (or down) in response to toxic cultures and unsustainable practices.

We hope this session helps participants find points of connection, social support, and renewal.

STUDIO ART & ART HISTORY SESSIONS contd.

Work Hard, Play Hard: Camaraderie and Care in Academic Settings

Chairs: Chloe Wack, University of Tennessee Knoxville & Landin Eldridge, University of Tennessee - Knoxville

The old saying, “frequency makes friends” rings true in many settings, especially the all-consuming experience of being in an academic art community. This panel seeks presentations by and about those who foster friendship, play, and care as a transgressive act against the politics and bureaucracy of higher education. The concept for this session originates from our own experience of being in graduate school and the trust, care, and love we have developed with our fellow graduate cohort, faculty, and other members of our community. We each work hard in our studio practices and support each other with moving and installing artwork, but we also understand the importance of taking a break and getting to know one another as people outside of corporate university spaces. This session explores ways of navigating the work/life balance within an academic art environment and the value of building mutual trust and care inside and outside school. What is the value of nurturing a feeling of home, love, and care in an academic setting? What are accessible ways to implement the “play hard” mindset? Is it departmental team sports, a favorite hiking trail which offers a safe place to air complaints, or a weekly potluck?

STUDIO ART SESSIONS

Living On Video: Examining Contemporary Frameworks for Time-Based Art Projects

Damon Arhos, Kentucky College of Art + Design & Jena Seiler, Kentucky College of Art + Design

Since the emergence of video as a visual and audio art form during the late 1960s, artists have pushed the boundaries of the technology in diverse and expressive ways. Indeed, video art, named for the original analog tape commonly employed until the turn of the century, now encompasses countless conventional and unconventional forms. Broadcast recordings, museum or gallery displays, online postings, tape or DVD distributions, performances, outdoor projections, and other installations demonstrate the versatility of the practice. As well, artists draw upon the legacies of theater, early cinema, documentary, performance, the everyday, and other well-established artistic genres to establish inventive outcomes. The presentations in this panel will offer a variety of approaches to working with time-based media from the perspective of practitioners. Specifically, each presenter will outline their motivation for using video or film as an artistic medium, their experience of working with different technologies and processes, and how their use of time-based media intersects with the everyday. The panel will provide a constellation of contemporary approaches and demonstrate engagements with time-based media that home in on everyday materials, spaces, behaviors, and feelings to interrogate or reimagine the ordinary through moving images.

AI in Contemporary Art Practice

Chair: Sam Blanchard, Virginia Tech

ChatGPT, a language processing tool driven by Artificial Intelligence (AI), responds to the following prompt: “Propose an academic panel on the impact of AI in Contemporary Art practice using less than 150 words.”

Response:

Title: "Exploring the Creative Frontier: AI in Contemporary Art Practice"

Abstract: "This academic panel will delve into the ways in which artificial intelligence is influencing and shaping the landscape of contemporary art. Featuring experts from the fields of AI, computer science, and art, the panel will discuss the use of machine learning algorithms, computer vision, and other AI technologies in creating new forms of expression and exploring new aesthetic possibilities. The panel will also address the ethical and cultural implications of AI in art and its impact on the future of the creative industry. This panel will provide a thought-provoking examination of the role of AI in shaping the future of art." -ChatGPT

This panel will approximate the description provided as best humans can. The Good. The Bad. The Ugly.

STUDIO ART SESSIONS contd.

Multifarious Identity and Contemporary Visualization

Chair: Wendy DesChene, Auburn University

Gilbert and George presented their lives as "living sculpture," incorporating their experiences as a gay couple into their art and provoking questions about social taboos. More recently, Wendy Redstar recontextualizes indigenous representation in acclaimed photographs that her grad school advisors assert would never see the light of day. Both legacies ask how intricate contemporary experiences can be reconfigured by artistic agency while changing how we imagine ourselves and our place in the world. From activist forms or quieter placemaking, authentic visual languages create room to reassess lesser-known stories and complex human conditions despite criticisms of reductivism. This panel invites creatives to share current methodologies and approaches that explore identity in an increasingly self-aware and sophisticated world. In a time well past the first notions of identity politics were developed in the 1970s, and even well after the intersectional perspectives of the late 1980s, how do artists tell their distinct stories today?

Southern Arts & Culture Coalition

Chairs: Kate Fowler, Studio Two Three & Ashley Hawkins, Studio Two Three

During our session, we will be sharing the process and possibilities discovered in the development of a unified coalition for Southern grassroots arts and cultural organizations. Participants will learn about the history of our coalition, our current goals and will have the opportunity to get involved in a grassroots-to-grassroots alliance of arts leaders. The Southern Arts and Culture Coalition was founded in 2020 by an intergenerational, cross-cultural, and economically and politically diverse group of Southerners working in the arts and culture, in response to the COVID-19 pandemic and its impact on arts and culture in the regional South. Grassroots-to-grassroots coalitions are pluralism in action. When diverse community-led organizations can work together to identify and address the challenges that face our communities and our nation at large, all manner of seemingly-impossible outcomes become possible.

Our coalition has three goals:

1. To amplify the voices, stories, and visions of diverse communities across the South.
2. To support Southern communities' centers of power, organizations where communities gather in their full diversity to create together across long standing divides through their distinctive forms of cultural expression.
3. To create a Southern cultural landscape where funders and intermediary organizations are accountable to communities at the grassroots level.

STUDIO ART SESSIONS contd.

AI: A panel discussion on the pitfalls and possibilities

Belinda Haikes, The College of New Jersey

DALL-E, Deep AI, Starry AI, Open AI, ChatGPT. The burgeoning use of AI in the creative fields has created a fierce backlash and an enthusiastic embrace of the technology. Is it good? Is it bad? Like the invention of Photography, do we declare Art dead? What are the pitfalls, both for the artist and authenticity and copyright? Who owns it all? No matter what, it is here to stay. The larger question of AI's impact is a place of critical discourse that this panel will investigate. Will AI be a boon or bust for Art? Is Art truly dead now or alive with possibility? For this panel, artists, designers, and researchers are asked not to present a paper but rather to be part of a dialogue engaging the problems and possibilities of AI. Potential panelists are asked to write a short statement explaining their experience and history with AI while also framing how they see AI impacting art and design. Participants must be willing to engage in discourse before the panel with all participants. Include a resume and any other pertinent documentation.

The Case for a New Sublime in Contemporary Painting

Chair: Kenneth Hall, University of Northern Iowa

Art History has defined the Sublime as a "terrible-awesome" sensation that that is derived from Nature. It was clearly seen in the Romantic era, and particularly in the Hudson River School painters - but then reemerging in the Abstract Expressionist movement. I would argue that there still exists a place for the Sublime in Contemporary Painting, and that this new form of Sublime has more to do with a complicated questioning of where the "human" ends and where technology begins. In my own work, I have merged the human form with a technology-influenced abstraction that suggests an unnerving level of hybridization. I sometimes borrow my figures from Art History (Old Masters) and sometimes create from what I call surrogate forms like modified Barbie Dolls or other toys. When these figures are absorbed within abstraction, they carry a heaviness that is akin to the Sublime.

I plan to discuss contemporary painters Neo Rauch, Adrian Ghenie, and younger figurative Romanian painters along with my own work. I would invite other studio artists (especially painters) to discuss their own ideas - and possibly their work - as it relates to this concept.

Symbiotic Relationships between College Students, Graduate Teaching Assistants and Instructors in a Sustainable Art Classroom

Chairs: Boram Kim, School of the Art Institute of Chicago & Jinyoung Koh, Towson University

During the pandemic, with increasing use of digital technologies in educational settings, graduate teaching assistant (GTA) and instructor relationships became blurrier without appropriate pedagogical training. Art students came back to the classroom in-person; however, some of these students began classes in the virtual space when they began to learn art. It is challenging for these students to interact with GTAs and instructors in a physical classroom. In addition, GTAs often function as an intermediary between students and faculty, but they are not empowered to exist in a defined "role." The purpose of this session is to explore example projects or strategies for how faculty might support GTA and student relations and therefore reduce the communication gap while developing a more sustainable classroom environment. This session asks the following questions: How does one influence a student's learning

through a symbiotic relationship among GTAs and instructors? How have GTAs cultivated their own self-efficacy within student-facing relationships? How do instructors make an effort to reduce the gap with GTAs between students and faculty? This session is a type of interdisciplinary conversation regarding the synergy between the visual arts and an art pedagogical approach for fostering respect for each other in our co-constructing communities.

STUDIO ART SESSIONS contd.

(re)Remembering the Future Through Visual Culture

Chair: Stevie Klaark, Minneapolis College (MCTC)

Visual culture occupies many spaces and in many ways, it exists as a chameleon: shapeshifting in order to sustain itself. Of the many spaces visual culture (here extended to any creative practice) occupies, one is as an intricate system of economic exchange. This session will consider the ways that visual culture and art has proposed reimaginings and new considerations of what our future(s) might look like. Pulling from the practices and collective visioning(s) of Caroline Woolard, Bill Gaskins, Pao Houa Her, Tia-Simone Gardner and Jenny Odell, the potential of our human capacity for adaptations and revisions will be centered. To consider the figurings and configurings of Axis Lab, Solitary Gardens, Press Press, Beta-Local, Biquini Wax, and All My Relations will be essential as we ask what shifts in attention will be necessary for students, educators, and communities as we continue to connect through creative practices. As educators and creative professionals, what is our responsibility toward disruption and what cost? Does our making result in inquiry that asserts and cultivates space for the growth that is necessary? What revisioning is necessary for reclaimed ways of seeing, learning, and communicating?

Conceptual Development in Foundations

Chair: Mark Mcleod, Middle Tennessee State University

The objective of this session is to explore conceptual development in studio art foundations students. The session will discuss the need and provide resources for the inclusion of conceptual development in traditionally design-focused foundations courses. The session will cover the use of group exercises, sample assignments, and discussions to help students understand the relationship between conceptual ideation and formal aspects of art. These exercises will encourage students to think critically about their creative processes and how they can refine their conceptual ideas to produce more meaningful and impactful work. The session will discuss different techniques for generating and refining conceptual ideas, including brainstorming, mind mapping, research, readings, and free association. The critique format will be analyzed for opportunities to assess and reflect on both design principles and conceptual development. This session will benefit studio art foundations faculty interested in the inclusion of conceptual development in their foundations-level courses. It will provide faculty with resources for designing projects and assessments that encourage student exploration and experimentation.

Community Action and Agents of Perceptual Change

Chair: Jeff Schmuki, Georgia Southern University

Curator and philosopher Sue Spaid uses "community action and agents of perceptual change" to describe the 'interdisciplinary and participatory works' by artists who engage the social environment with activist intent to inspire environmental action. Ecological Art is messy and defies classification. Methodologies now go beyond established modes like those found in painting, sculpture, and performance. Today artists often seek diverse partnerships with planners, social workers, and scientists

to reach communities beyond the limitations of white-walled spaces. Urgency is paramount as ecological Art no longer has time for the luxury of metaphor and passivity. Artists must be active in every sense. This panel will explore artistic practices that offer practical solutions to our mounting environmental challenges.

STUDIO ART SESSIONS contd.

This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom

Chairs: Greg Shelnutt, University of Delaware & Mark E. Brown, High Point University

In the ever-evolving, pseudo-post pandemic, digital era in which we find ourselves as educators, our students come to the studio art classroom needing—perhaps now more than ever before—immersion in the physical and tactile. But years of mediated experiences (distance learning) have left them unsure of how, simply, to be. As teachers we find ourselves confronted with the challenge of involving students in reflective thought at a time where the answer to anything can seemingly be found on the phone in their pocket. More than a cognitive aid, the digital interface has become a stronger reality than the world itself. Witness the student, faced with a still life, who takes out their smart phone, takes a picture, and draws from the tiny image on the screen, seemingly oblivious to the objects sitting a few feet away. How do we—without eschewing the digital—re-enliven “body-based systems” of knowing and learning. We invite submissions from a wide variety of perspectives and levels of experience in the classroom, from experienced to novice educators and students.

Open Session: Artist Talks

Chair: Dafna Steinberg, Independent

The Spanish poet Federico Garcia Lorca once wrote: “I know there is no straight road, no straight road in this world. Only a giant labyrinth of intersecting crossroads.” The term “crossroads” has many interpretations. It can be a point of change. It can be an intersection where two things meet. Artists often find themselves at crossroads, whether it is in making decisions that result in a shift to their practice or having a practice that spans multiple mediums or academic disciplines. Keeping with the theme of the conference, this panel is open to both artists who have had to make a change to the way they work (which altered their art practice for better or worse) or who have found their artistic voice through interdisciplinary methods.

Punk Rock, Hip Hop, Heavy Metal, Indie Rock Education: What Art School Couldn't Teach You

Chair: Jason Swift, University of West Georgia

The 2020 SECAC session Punk Rock Education II: What Art School Couldn't Teach You called on presenters to tell their stories of what punk rock and its community taught them that art school never could. It focused on the “ongoing education that functioned outside of the constraints and rules of the mainstream” that punk rock and its variants provided. Personal stories and vulnerability were courageously shared. We found that punk rock saved lives and gave a safe space to push back against institutionalized expectations of education, community, society, beliefs and identity. But, what about hip hop, heavy metal and indie rock? What did they teach us that art school couldn't? This panel expands upon the 2017 and 2020 punk rock sessions seeking artist-educators who will tell their stories of how punk rock, hip hop, heavy metal, indie rock and each of its respective communities/scenes and subcultures informed and influenced the formation and development of personal aesthetics, visual vocabulary, ethics, educational beliefs, identity and artistic/professional practices. This panel seeks

presenters who will tell their stories of the role their community/scene/subculture played as an art education crucial in making them the artists, educators and individuals they are today.

STUDIO ART SESSIONS contd.

Across the Ocean and Over the Skies in Pursuit of an MFA

Chair: Siavash Tohidi, The University of Kentucky

The healthy variety of what is offered both throughout and after completion of 'Studio Art' graduate programs in the United States attracts a respectable number of students from every part of the world to pursue their goal of becoming full-time artists and educators. Despite the diversity initiative and how common it is for many programs to have international students, the nature of pursuing a degree in Studio Art brings many challenges to international students. Some of those challenges include a lack of funding or a smaller amount of funding compared to other majors, the difficulty of creating work in a completely new cultural setting, and unclear immigration pathways due to the small number of job opportunities. This is often exacerbated by the fact the MFA programs as terminal degrees are short and securing a work visa right after graduation is often very overwhelming for the students. This panel seeks proposals that highlight such experiences and initiate discussions on viable solutions that might work as a guideline for educators and administrators and MFA candidates going through them.

Material Digitalities

Chair: Liz Trosper, The University of Texas at Dallas

How are digital-material configurations or entanglements emerging as part of the world that we share? What are the implications for this question – posed by researchers Pink, Ardèvol, and Lanzeni in Digital Materialities – on the poetics of studio practice and its surrounding pedagogy? As studio artists, what are the most interesting research questions surrounding fluency in digital materialities? For example, research by Esther Leslie probes the poetics of the liquid crystal display and its connectedness to the material world around us in her 2015 essay "Volatile, Liquid, Crystal." Beyond the simple use of digital tools for efficient production, this panel seeks notable cases from the studio and the classroom where material digitalities achieve poesis.

UNDERGRADUATE SESSIONS

Undergraduate Session: Art History

Chair: Jeannine Keefer, University of Richmond

This session welcomes presentations on any subject in art and architectural 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 a paper for presentation. Please email faculty support letter and résumé to jkeefer@richmond.edu. Jeannine Keefer, Visual Resources Librarian, Adjunct Assistant Professor, University of Richmond

UNDERGRADUATE SESSIONS contd.

Undergraduate Session: Museum Studies

Chair: Clare van Loenen, Sweet Briar College

This session welcomes papers on any subject in Museum Studies 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 stating the faculty member's willingness to assist the student in preparing the paper for presentation. Please email faculty support letter and résumé to Clare van Loenen at cvanloenen@sbc.edu. Clare van Loenen, Director Galleries and Museum, Sweet Briar College

Undergraduate Session: Design

Chair: Patrick Finley, Virginia Tech

This session welcomes papers on any subject in Design 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 stating the faculty member's willingness to assist the student in preparing the paper for presentation. Please email the faculty support letter and résumé to Patrick Finley at pmfinley@vt.edu. Patrick Finley, Assistant Professor and Chair, Virginia Tech

Undergraduate Session: Studio Art

Amy Chan, University of Virginia

This session welcomes papers on any subject in Studio Art 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 stating the faculty member's willingness to assist the student in preparing the paper for presentation. Please email faculty support letter and résumé to abc4n@virginia.edu, Amy Chan, Associate Professor, Studio Art, University of Virginia.