

Call For Papers

Curiouser: the 2010 Joint Meeting of SECAC and MACAA hosted by Virginia Commonwealth University

Submit proposals with 2010 Paper Proposal Form found here:
curiouser.vcu.edu and www.secollegeart.org/annual-conference.html
Deadline: April 20, 2010

ART HISTORY SESSIONS

Reexamining Realism and Abstraction

By convention, realism and abstraction often imply opposite meanings when applied to works of art. The former seems empirical and objective while the latter is often regarded as intuitive and subjective. However, in the twentieth century, artists often confounded these categorical distinctions by describing their supposedly abstract work as realist and vice versa. At issue here is the nature of representation, that the notion of realism or abstraction is predicated on the possibility of one or the other mode, and that consequently, each is implicated in the other. Furthermore, they need not be mutually exclusive, but may exist in dynamic tension in a single work. Although the problem of the relationship between realism and abstraction is central to modernist art, this session invites papers that consider the interplay of these two terms in works of art both from an historical perspective and as they relate to contemporary studio practice.

Contact: Timothy G. Andrus, Virginia Commonwealth University, timothy.andrus@gmail.com

Beyond the Phallus: Representations of the Penis in Modern and Postmodern Culture

Representations of the penis abound throughout history, from the priapus figures of ancient Greece to Renaissance images of the Christ child to the penis-wielding artists, both male and female, of the 1970s and 1980s. Such images in the modern and postmodern period have been read either in the context of gendered theories of creativity that privilege the male artist and/or in conjunction with psychoanalytic theories in which the phallus (as signifier of power) and the penis are conflated.

This session seeks papers that problematize representations of the penis in the nineteenth and twentieth centuries. Can images in which the penis (and masculinity) are on display be theorized in ways that avoid assumptions about their presumed "feminizing" or "queering" of masculinity? Is it possible to read display and spectacle as constitutive of heterosexual masculinity? Can the penis be seen as something other than a marker of authority or power? What roles do representations of the penis (read differently) play in the development of post/modern culture and gender dynamics? Thinking methodologically, do scholars approach images of the penis with ingrained assumptions about how authority is exercised and made visible? What do we learn/mask about notions of masculinity with psychoanalytic readings that often ahistoricize?

Contact: Temma Balducci, Arkansas State University / Charissa Terranova, University of Texas at Dallas, tbalducci@astate.edu; terranova@utdallas.edu

Reconstructing the Avant-Garde

Twenty years ago, Benjamin Buchloh took issue with Peter Bürger's argument that the neo-avant-garde was nothing more than a replication of the historic avant-garde. Arguing that the needs of the neo-avant-garde had changed, he laid the groundwork for viewing the relationship between the presumed replications and their equally presumed first-times as a reconstruction and not as a replication. Buchloh built his argument on one case study: the relationship between Alexander Rodchenko's three monochromatic paintings (red, yellow and blue) of 1921 and Yves Klein's ten blue paintings of 1957. Although constructivism has given rise to various forms of what might be described as "neo"-constructivism, it is not the only historic avant-garde to have done this. This session seeks papers that explore relationships between the "historic" avant-gardes, such as constructivism, futurism, and dada, and their later 20th century progeny. How have the neos reformulated their presumed ancestors? In particular, papers might address the contributions of these revisions and reformulations to our understanding of the early 20th century avant-gardes.

Contact: Roann Barris, Radford University, rbarris@radford.edu, 540-831-6001

Modern/Medieval: Convergences in Scholarship

While modernism is usually associated with a rupture with the past, the medieval period has held a privileged position in the work and thinking of modernists, and the last decade has only shown an acceleration of this trend. Indeed, it is often the desire for paradigms other than those naturalized from the start of the modern period – ideals of progress, civilization, individuality, human nature, and identity – that has motivated thinkers and artists to turn to the medieval period. For there, buried in history, one continually finds evidence of radical difference that can shed light on the present, as well as elective affinities that reorient one's understanding of the past.

This panel seeks to bring together new scholarship on medieval art that brings with it a contemporary perspective to provoke a deeper understanding of each period. How have contemporary questions changed how we look at medieval imagery and art? In what ways could more transhistorical approaches make new insights and analyses possible? Papers are encouraged from specialists in either field, but the primary objects should be situated within the medieval period.

Contact: Lindsay Caplan / Saisha Grayson, The Graduate Center, CUNY, lcaplan@gc.cuny.edu; sgrayson@gc.cuny.edu

About Face: Investigating the Problematics of Portraiture

Portraiture, especially in pre-modern visual culture, is often viewed as a type of image that primarily functioned to idealize and aggrandize the economic or social status of the person depicted. This session invites submissions that interrogate the complexities and problematics of portraiture and self-portraiture, in particular papers exploring artists or works that challenge and innovate traditional definitions or constructs of portraiture and self-portraiture.

Papers might consider how and why artists manipulate the body, its poses, iconography, settings, expression, and other aspects of portraiture to alter the framework of conventional portrait constructs. How might an exceptional portrait in this regard affect the reputation of the artist or sitter? In what cases might the development of new media, materials, or styles spur portraiture to innovation? Can a representation that dramatically deviates from historical notions of portraiture still be considered a "portrait"? These issues, among others, aim to open discussion on the nature of portraiture itself, and the variety and subtlety of what is often considered a straightforward type of image. This session seeks a broad range of submissions from any period, addressing any medium, and especially welcomes studies that complicate our reception of ancient, medieval or early modern portraiture and self-portraiture.

Contact: Michelle Moseley-Christian, Virginia Polytechnic Institute and State University, mymc@vt.edu, 540-808-8415

Who Cares Who Sees?: The Problem of Audience in Contemporary Art

In his famous account of the "Death of the Author" (1967) Roland Barthes sealed the fate of authorial intention as the locus of artistic meaning. Literary critics, Barthes's argued, were driven by the mistaken desire to "assign a 'secret,' ultimate meaning" to a text. But because "We can never know" for certain what an author meant, it followed for Barthes that the only meaning we could know was how something was understood by its readers and viewers. To tie a work to a single author was, Barthes argued, to "impose a limit on that text." When the text was rid of its author, meaning became unlimited. So what began as skepticism of authorial meaning ends in the liberation of meanings. Barthes reasoned that the unity of the text was not at its origin—the author—"but in its destination"—the audience.

This session aims to analyze this largely held assumption about the death of the author and the birth of the audience.

Although this view has held ground for nearly fifty years, does it make sense? Papers will revisit the history of intention and anti-intentionalism, and ask whether, and how, the viewer of a work is relevant to its meaning.

Contact: Todd Cronan, Virginia Commonwealth University, tscronan@vcu.edu , 804.828.9454

Contemporary Folk, Self-Taught, and Outsider Art

This session calls for papers dealing with the topic of contemporary art made by self-taught artists (sometimes called outsider, visionary or contemporary folk artists), with a special emphasis on artists active in Virginia. Proposals dealing with the creations of self-taught artists working elsewhere are also welcome. Papers should seek to situate an artist's work within his or her cultural framework.

Contact: Carol Crown University of Memphis, ccrown@memphis.edu.

Moving the Barnes: Precedents, Pitfalls, Possibilities

The pending move of the Barnes Foundation from its "permanent" quarters in a suburban mansion to a new building in Center City, Philadelphia has myriad implications for the museum world in terms of public policy, donor intent, art education, and museum design. The decade-long legal proceedings that enabled the move by overturning provisions dictated by founder Albert C. Barnes have elicited highly opinionated public commentary, building on a legacy of partisan press associated with Barnes himself and the foundation's operation from its beginning. Sustained scholarly discourse has been more tentative, considering the scope of issues raised, not least, how the monetary value of the art owned by the foundation, as well as its idiosyncratic educational mission, have factored into the debates. This session seeks papers arguing strong practical or theoretical positions on any aspect of the case. Broad themes include:

-Public and Private/Cultural Heritage: for example, when/how private collections might/should be subject to public legislature

-Cultural Capital: affects of current economic conditions on museum administration and specific practices

-The Barnes Galleries Re-do: The plan is to recreate the current installation, as Barnes left it, within the new site. What are the background, aims and logistic viability of this approach?

Contact: Jody B Cutler, Lincoln University, j.cutler06@yahoo.com, 484-365-7538

Representing History by Other Means in the U.S. in the Long Nineteenth Century

It is a commonplace that the genre of history painting never took root in the U.S. Historians cite the American distaste for the genre perceived as too European, too aristocratic, or simply inappropriate for the young nation. But what took the place of history painting? Most scholars point first to landscape painting, then to natural history. This panel seeks to better understand alternative means by which historical subjects were represented, if not exclusively in the fine arts then in other, possibly emergent forms of visual culture. Of interest are papers that present new research on, or new approaches to, the ways in which Americans pictured their history, whether in exhibitions, illustrated books or other printed media; on commemorative items, vernacular architecture, memorials, currency, the decorative arts, photography, early film or other areas of visual culture. Particularly welcome are papers that take a critical view of the construction of history, that focus on audiences and/or readers, or that address public viewing and public space as dynamic arenas for the representation or enactment of history.

Contact: Meredith Davis, Ramapo College of New Jersey, Mdavis1@ramapo.edu, 917-821-4181

"Picture Perfect." Truth, falsity, and the polemics of image making and image breaking in the Early Modern World

Images have power because our society imbues them with the ability to speak 'truth.' Paradoxically, art often encapsulates this assumed veracity in layers of illusion, or visual 'lies.' Over time, iconoclasts and iconophiles have sparred on two persistent issues in Western image making. First, just how far can we trust art? Second, who decides how much power art has or does not have; how much 'truth' or 'falsity' images contain? The 16th and 17th centuries provide fertile ground for examining this phenomenon. The polemical discourse on images in this period helped shape the religious and colonial enterprises taking place all over the world. This session explores the complex dynamics of faith in, and distrust of images in the Early Modern period. Topics can include, but are not limited to, the 'truth value' of images, religious dialogues regarding the use and abuse of images, images used for political, religious, and social propaganda, the role of images in mediating contact between Europeans and indigenous peoples, the use of the 'truth value' of images as a tool for indoctrination or 'civilization,' as well as the ways indigenous populations co-opted, altered, resisted, and inverted various forms of imagery in response to European invasion.

Contact: John Decker, Georgia State University / Todd Richardson, University of Memphis jdecker@gsu.edu; tmrchrds@memphis.edu

The Visual Arts in France after 1964?

While France greatly contributed to the development of Modern art, she seems to have hardly left her mark on Contemporary art. With the exception of Jean Dubuffet's *hautes pâtes*, Yves Klein's *Anthropometries*, Nouveaux Réalistes' assemblages, International Situationist's *détournements*, and Daniel Buren's institutional critique, the visual arts created in France in the second half of the 20th century have received little attention. It is usually believed that Paris lost its avant-garde edge during the Second World War and that, after Robert Rauschenberg's victory at the Venice Biennale of 1964, hardly anything worth remembering happened in the French visual arts. But is this true?

Taking on France's alleged artistic exhaustion, this panel seeks to examine the country's eventual contribution to contemporary art. We welcome presentations that consider any aspect of the visual arts in France since the 1960s (artist, group, medium, concept or event). We are particularly interested in papers addressing France's possible contributions to major trends and practices of contemporary art, such as the dematerialization of the artwork, performance and body art, narration and individual mythology, new media and technology, identity politics, feminism, institutional criticism, French theory, postmodernism, appropriation or simulation.

Contact: Catherine Dossin, Purdue University / Stéphanie Jeanjean, The Graduate Center, CUNY, cdossin@purdue.edu; sjeanjean@pace.edu

A Digital Divide and Pedagogical Shift: A Re-examination of Wölfflinian Methodologies in Art History

Art Historical teaching methodologies of the 20th and 21st centuries have relied heavily on those established by Heinrich Wölfflin, who used projected images to establish the side-by-side comparison as a basis for formal analysis of works. Photomechanical reproduction enabled the creation of a teaching methodology, however as reproduction has moved to digital technologies, how does pedagogy follow? This panel will present the views of practitioners who will talk about the move to new media, the place of the side-by-side comparison in ever-shifting teaching methodologies, and the overall impacts these changes have had on the discipline.

Contact: Sarah Falls, New York School of Interior Design / Virginia Hall, Johns Hopkins University sfalls@nysid.edu ; macie.hall@jhu.edu

Patron-Viewer-Artist and the Art of the Ancient World

While patrons, viewers, and artists have long been mainstays of art historical investigations, these categories are often difficult to access in the study of ancient art. The challenges that face the ancient art historian include fragmentary

remains, difficult to interpret material, unnamed or anonymous artists, unknown audiences, lack of commission records, and even lost works of art known only through other sources.

This session seeks papers that introduce creative ways to identify and study types of patrons, classes of viewers, and roles of artists in the ancient world. For whom were works made? Who were the intended viewers, and how would they have interpreted works of art? What do we know about the lives, circumstances, and statuses of people involved in art making? Papers may address the art of the ancient Mediterranean, Near East, and Egypt, from prehistory to the fall of the Roman Empire. Examining patrons, viewers, and artists allows us to understand works of art as the creations, possessions, and part of the experiences of real people. The interactions among those who commissioned, made, and viewed art, we hope will reveal the ways in which art reflected the tastes, beliefs, and lives of historical people.

Contact: Rachel Foulk, Emory University / Anthony F. Mangieri, Savannah College of Art and Design-Atlanta, rfoulk@emory.edu; afmangieri@gmail.com

From Eve to Mary: Models and Anti-Models of Women in the Middle Ages

This session welcomes papers addressing issues related to the roles of women in medieval art, including both positive and negative imagery; virgins and fallen women, biblical women, and secular women. Papers may address issues related to women as subjects, creators, or patrons of art; images of women as well as art made by or for women. (It is hoped that this session will complement the theme of Mary Magdalene which has been the focus of a series of recent SECAC sessions).

Contact: Peter Scott Brown, University of North Florida / Tessa Garton, College of Charleston, psbrown@unf.edu; gartont@cofc.edu

Righting the Writing Component of the Art History Survey

The art history survey course is more than an introduction to the visual arts: it also is an introduction to critical thought, close reading, and careful writing. Without a doubt, one of the greatest joys of teaching art history is to receive a thoughtful and well-written paper. How do we reach that goal, in addition to the other challenges we encounter in teaching the art history survey? Since art history is a discipline that is concerned more with critical reflection than with objective data, how can we best help our students overcome obstacles and succeed in art history writing when challenges abound? Some of these challenges for writing and research assignments include the increasing lack of college preparation for students; the disparity of the writing ability of students; the temptation to plagiarize; varying college resources to assist with writing; and a student preference to use the Internet to conduct research. Instead of a "gripe session," papers are invited that address pedagogy and practical and creative solutions to the challenges and rewards of writing in the art history survey.

Contact: Cynthia Kristan-Graham, Auburn University, kristcb@auburn.edu, 334-844-3579

History of Photography: Documentary after Robert Frank

When Robert Frank's *The Americans* appeared in the U.S. in 1959, it marked an emphatic end to the New Deal documentary tradition, and the beginning of a rhetorical, nuanced, and opaque documentary approach that encoded the anomie that enveloped American society and culture during the Cold War, when America's new prosperity of the 1950s was purchased with a hyper-Marxian commodity fetishism forecasting the class conflicts of the 1960s. This session invites proposals which might discuss the manifold expressions of the post-World War II documentary impulse and discuss such issues as Walker Evans's voyeuristic subway series, begun in the late 1930s but not published until the 1960s, Diane Arbus's "outsiders," William Christenberry's retracing of Walker Evans's work in Alabama, Leandro Katz's retracing of Frederick Catherwood's illustrations of the Maya, Michael Lesy, and, a bit farther afield, the artists of the Magnum collective, Bernd and Hilla Becher, and Sebastião Salgado. Each of these modern masters has redirected the documentary impulse into new visions of social commentary. Documentary photography's writ, whether acknowledged or not, has always been to practice photography as politics. This session asks, where are photography's documentary artists leading us now?

Contact: Mark Miller Graham, Auburn University, grahamm@auburn.edu, 334-844-4373

Perspectives on Abstraction

Within Western modernism abstraction has been a fundamental artistic practice, focus of theoretical speculation, and topic of critical inquiry. Meanings and purposes of abstract art have been articulated in the context of narratives, ideologies, and critical interpretations that are varied and often contradictory. Abstraction can be the dissolution of material reality, or conversely a new iconography of meta-optical physical energies; a universal, borderless language of form, or an elitist Eurocentric code; a manifestation of emotional withdrawal, or the expression of primal feeling and action; a style exalted as the most challenging and sophisticated of artistic practices, or denigrated as regressed, facile, amoral and demented; the production of forms corresponding to basic cognitive structures, or decoration, and so on. This session invites papers on topics related to the wide-ranging practices and discourses associated with abstraction in the visual arts, in the Western tradition and beyond.

Contact: Joyce Bernstein Howell, Virginia Wesleyan College, jbhowell@vwc.edu, 757-455-3361

Biography, Psychology and Identity in Abstract Art

The proposed session would be a forum for alternative approaches to studying abstraction, including biographical content, psychological expression, and the influence of race, ethnicity, religion, gender, and cultural origin. Much abstract art originated as a bold new way of conveying the spiritual and searching for the ultimate meaning of life, often through the use of ideas drawn from Theosophy, Neoplatonism, mysticism, Nietzsche, and shamanism. Over the years, studies of abstract art have usually dealt with formalist achievements, social and historical context, and the influence of spiritualism and mysticism. I am looking for new scholarship that examines how the personal and psychological backgrounds of artists and their cultural identities and origins have influenced or been expressed in their work, and have effected style, subjects, and meaning. In recent years, scholarship exploring abstract art among African-Americans, Asian Americans, Latinos, Eastern Europeans, untrained or "outsider" artists, and the art of the incarcerated and mentally ill has broadened our perspective of abstract art.

Contact: Herbert R. Hartel, Jr., John Jay College, CUNY, Hartel70@aol.com, 212-237-8023

In Memory of Carol Purtle: Topics on Fifteenth Century Art

This session is in honor and memory of Carol Purtle, who contributed so much to SECAC and the study of Early Netherlandish painting. This session invites papers in both Northern European and Italian art of the fifteenth century art and on devotional themes.

Contact: Vida J. Hull, East Tennessee State University, hull@etsu.edu, office: 423-439-5608; home: 423-928-7930

"Re-Thinking Place: Art, Museums, and Experience

This session will address the question of whether a *city* can be a "work of art" and/or, simultaneously, a "living museum." How can the combined, first-hand experience of visiting the art, architecture, monuments, and museums of Rome best inform the concepts and themes that shed light on the continuity of the artistic enterprise across the span of the human experience? How can this experience be augmented and enhanced? Professors Rothermel and Karalow will argue that the combined association and study of related core, classical texts, together with exposure to the "real" objects, expands and enriches the traditional experience of visiting The Eternal City. In this way, the art, architecture, monuments, and the artifacts of material culture can be better understood through the perspectives of the fine arts.

Contact: Delane O. Karalow/Barbara Rothermel, Lynchburg College, karalow@lynchburg.edu; rothermel@lynchburg.edu

Trans-historical conceptual analysis and practice

Conceptual art prioritized the idea over the object; nevertheless, the specificity of this condition, constructed as a privileged position by theoretical strategies, has not been limited to the late 20th and early 21st century. Allowing for a multiplicity of positions- ones that consider both art historical and artistic practice- this session focuses on reinvestigating the very notion of "conceptual" art. Must it, as a descriptive and, therefore, ontological term, be restrained to only a limited period in the history of art? Is the very privileging simply a normative strategy in art historical discourse, one often encompassed more by the promotional strategies of artists and art historians rather than fixed within a real, determinate notion? Does the idea of "conceptual" change when its material conditions change, precisely within the context of the eschewed notion of materiality?

Contact: Scott Contreras-Koterbay, East Tennessee State University, koterbay@etsu.edu, 423-439-5692

Igniting Ecstasy: The Uncharted Quest to Resurrect the Sublime in Contemporary Art

In 1757, Sir Edmund Burke penned what would become a famous treatise called *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, in the tradition of Longinus and others. By the nineteenth century, the sublime had become a preoccupation of artists and writers alike, through both the European mode of the Romantic sublime and American transcendentalism. The sublime enjoyed revitalization in the twentieth century, as in the works of the New York School. Yet, despite its pervasiveness in previous centuries, it remains unclear if the sublime has retained its relevance, and if it is still on the radar of artists, their viewers, and scholars. Given the former objective of sublime art to overwhelm the viewer, can Contemporary artists, in the midst of a visually dominant culture, obtain a similar effect? Further, have these theories remained pertinent in current artistic production? Is Burke's distinction between beauty and the sublime still at the forefront of artistic dialogue in the Contemporary era? I invite submissions from multiple methodological standpoints that explore Contemporary applications of the sublime.

Contact: Sarah Lippert, Louisiana State University, sarjorlip@comcast.net

Slight of Mind: The Magnetic Convergence of Science and Magic in the Modern Era

The history of magic as portrayed in art has been largely overlooked in scholarship, yet it is unlikely that artists could not have been intrigued by the subject, given the intense exploration of science, magic, and the supernatural throughout the Modern era. The issue may have been complicated by the fact that the trust in emerging scientific processes was so fragile that it was often mistaken as magical, or as seemingly enigmatic paranormal events, such as the discovery of photography, X-rays, electricity, etc. This session will examine the varied confluence and divergence of magic and science in art throughout the ages. For instance, contemporary illusionistic performances, including mentalists, ventriloquists, and prestidigitators stirred up a cultural curiosity that coincided with the accelerated discoveries in the fields of technology, medicine, evolution, mathematics, and so forth. How did artists become purveyors of scientific truth and illusionistic

spectacle, and what were their motives? How did artists exploit the limits of their media to compellingly convey the paranormal, magical, or scientific subjects of their time? Submissions from a variety of art historical methodologies, topics, and media will be considered.

Contact: Melissa Geiger, East Stroudsburg University, mgeiger@po-box.esu.edu

Bloodlines: Portraying the American Animal

We invite papers examining the portrayal of animals in any period or media of American art. Animal painting has deep historical roots, most prominently through equestrian and canine portraiture, but these works occupy a neglected position within criticism and scholarship, particularly American examples. To redress this problem, we seek proposals on American objects and makers and on the American reception of works from other nations.

By the nineteenth century, animal painting had undergone a transformation of status, often functioning like history painting to engage spectators in complicated social questions. This tension between likeness and narrative, between the animal's individuality and its historical or cultural significance, coincides with period concern for the opposition between science and sentiment. How does art participate in the romanticization, commodification, and/or mechanization of animals? To what extent is a depiction of a pet or animal celebrity about the subject/sitter, versus a tool for self-fashioning by the owner or artist? In an American context, do these works carry a darker or more visceral energy, speaking to boundaries between civilization and wilderness, between society and savagery?

We encourage in particular proposals that move beyond questions of biography and iconography through new and interdisciplinary methodological approaches.

Contact: Crawford Alexander Mann III., Museum of Art, Rhode Island School of Design & Yale University / Mary Peterson Zundo, University of Illinois, Urbana Champaign, crawford.mann@gmail.com ; Maryzundo@aol.com

New Directions in British Art

Over 25 years have passed since publications like Ronald Paulson's *Emblem and Expression* and John Barrell's *The Dark Side of Landscape* revolutionized the insular field of British Art by introducing new disciplines such as literary theory and social history into a discipline dominated by connoisseurship and antiquarianism. This session aims to understand what has happened in these last 25 years and where are we today. Interpretative strategies have included both micro- (close readings and economic history) and macro-history (understanding the art of "Britain" as well as its colonies in a world-historical context), as well as sociopolitical, feminist, and Marxism (and all variants of "post-" thereof). Talks could either take a strictly methodological approach to works of art, laying out a critique or a new emphasis within the field, or else provide an analysis of a work or time period in which the methodological approach to that analysis is clearly articulated. We welcome proposals from all periods and are prepared to take a wide view of what constitutes British art.

Contact: Douglas Fordham, University of Virginia, df2p@virginia.edu and Mitchell Merling, Virginia Museum of Fine Arts, mmerling@vmfa.state.va.us

Women and War: Themes of Victory, Violence, Peace and Reconciliation

Papers are invited that explore themes of war and reconciliation as interpreted or executed by women artists or that feature women as protagonists.

Contact: Debra Murphy, University of North Florida, dmurphy@unf.edu, 904-620-4037

The Art of Assemblage At 50

The extended concept of "assemblage" proposed by William Seitz in his 1961 MoMA exhibition, *The Art of Assemblage*, has proved one of the most durable, if protean, legacies of twentieth-century avant-garde practice. Encompassing both art and anti-art – and freely constituted of what is made or ready-made, found or otherwise re-claimed and re-purposed – notable examples of "assemblage" include Cubist, Dada and Surrealist collages and objects, Picasso's and González's welded-steel sculptures, Rauschenberg's "Combines" and Arman's "Accumulations". Since the 1960s "assemblage" has been critically reexamined in provocative scholarship and exhibitions including, most recently, the New Museum's *Unmonumental* shows. All at once, then, the term is emblematic of twentieth-century Modernism, of its unrepressed other in popular culture and, increasingly, of how the global reach of consumerism might nevertheless be fragmented and dispersed as an array of local effects. This session seeks papers that question the category of "assemblage" as a critical practice or discursive field; that address specific moments in the history and transformation of "assemblage" in modern and contemporary art; or that examine the 1961 exhibition itself, its critical precursors or historical reformulations.

Contact: Edward D. Powers, Queens College, C.U.N.Y., powers_edward@yahoo.com, 212-860-0503

Enticing the Curiouser: The Why and How of Teaching the Who and What--Pedagogical Approaches to Art History Education

Although teaching often comprises forty percent of an art historian's academic workload, there is a curious lack of scholarly publications addressing why and how art historians theorize education and engage students in meaningful learning experiences. This session will provide an opportunity for art historians to reflect on, present, and discuss pedagogical approaches to teaching the discipline. Among topics papers might address are: why, despite the encroachment of business models and the current emphasis on STEM in the academy, art history is relevant to today's society. Why and how the study of art history aids students in achieving life skills, including communication, analytical,

teamwork, interpersonal, and technical skills. With a new social paradigm shift reflected in books like Dev Seidman's *Why How We Do Anything Means Everything...in Business (and in Life)*, how can, or why should, we consider moral and social ramifications of teaching art history? How can we use new technologies such as PRS, lecture capture systems and podcasts, wikis, blogs, social networking sites, and virtual worlds to effectively interact with students? Why and how can information literacy and the related computer, media, technology, and visual literacies be integrated into the curriculum? How can art history education inspire the curiouser?

Contact: Rhonda L. Reymond, West Virginia, Rhonda.reymond@wvu.edu, 304-293-4841 x3143

Finding A Place In Contemporary Art

Since the late 1980s, contemporary art has developed an international and multicultural character. Biennials from Sao Paulo to Dakar to Shanghai have evolved to showcase this increasingly diverse "art world." Many artists work to connect on an international level, but who, in fact, is their audience? In the face of the internationalism of much of this contemporary art, something that parallels the border-less-ness of international corporations and systems of monetary finance, several questions take on added urgency. For instance, is there any value left in embracing a sense of place? Or, must contemporary art exude a sense of place-less-ness? How do we connect to (or disconnect from) our roots, both physical and psychological, and what are the consequences of doing so? Whether a local artist trying to relate to his or her community or an international artist trying to navigate the "art world," what value remains in connecting to a physical or cultural environment? Inversely, what are the ramifications of being alienated from a sense of place or community? This session invites papers that explore the value of place in modern and contemporary art, especially the way social, political, cultural and physical environments influence the creation of meaningful artistic expression.

Contact: Howard Risatti, Virginia Commonwealth University / Margaret Richardson, George Mason University, hrisatti@vcu.org; margaretr1@hotmail.com

Utopian Aspirations in Contemporary Art and Architecture

The desire to radically transform the physical and social experience of one's surroundings through the convergence of visual art, architecture, and technological innovation is a defining avant-garde trope. Visionary modernist movements, ranging from Italian Futurism and Russian Constructivism to the Bauhaus, were followed in the post-World War II period by a proliferation of techno-inflected futures proposed by such pioneering figures as Buckminster Fuller, Constant, and Archigram. These groups shared an enthusiastic engagement with complex questions concerning the juncture between scientific inquiry and utopian ambitions. Recognizing that each image of utopia conforms to its own time, this panel examines how the utopian impulse has been redeployed and tempered within contemporary artistic practice. Focus is placed on projects that set out to re-imagine society in response to today's global situation, characterized by rapid technological advancement, military incursions, economic crisis, and ecological disasters. How are these social and political issues reflected or subverted in the works produced? What are the aims and potential pitfalls of such socially engaged undertakings today? Papers that advance understanding of the relationship between utopian ideologies central to modernism and the critical negotiation of that legacy by contemporary practitioners from across the globe are also invited.

Contact: Meredith Malone, Washington University in St. Louis, meredith_malone@wustl.edu ; N. Elizabeth Schlatter, University of Richmond, eschlatt@richmond.edu

"Popular Culture and Nineteenth-Century Art"

The growth of cultural experience that engaged audiences across class boundaries and the emergence of the middle class as the dominant "taste-bearing stratum" influenced the production of art during the nineteenth century in myriad ways. Accompanying a dramatic shift in the content of art were changes in its size, display, materials, and the economics of its exchange. Papers are sought that explore the intersections of popular culture and the production of art. Suggested topics include the uses of new media such as photography and lithography, the sites and strategies for the display of art, the discourses and audiences of art criticism, the use of art as advertising and the advertising of art, the democratization of arts institutions, and influences on the visual arts stemming from the participation of artists themselves in popular culture.

Contact: Peter L. Schmunk, Wofford College, schmunkpl@wofford.edu, 864-597-4599

Indigenous Art of the Americas

This session on Indigenous Art of the Americas invites artists, art historians, architectural historians, and designers to present current work concerning any aspect of visual expression by indigenous peoples of the western hemisphere. We encourage papers that critique the prevailing pedagogy, offer alternative paradigms, or address contributions of individual artists to the overall dialog. We seek papers addressing arts of the greatest antiquity to the most cutting-edge contemporary issues.

Contact: Denise Smith, Savannah College of Art and Design-Atlanta, hdsmith@scad.edu, or Dito Morales, University of Central Arkansas, rmorales@uca.edu. If you prefer telephone contact, please call Denise Smith at 404-376-6883

Mediating Architecture

This panel is inspired by architectural historian Beatriz Colomina's conclusion to a discussion of Dan Graham's art. She

writes, "All of Graham's work is media-architecture....It is not simply that he deals with architectural subjects...or that he uses the media traditionally deployed by the architect, but that he understands the building itself as a medium" (B. Colomina, "Double Exposure: Alteration to a Suburban House (1978)," in *Dan Graham* (London: Phaidon Press, 2001), 88.) Colomina's contention encompasses Graham's diverse projects—magazine articles, photographs, videos, architectural models, installations, and pavilions—through which he exposes ideologies underlying various constructions, architectural and social. Graham's multifaceted production tracks the cultural shift from modernism and postmodernism, which has been theorized through various dialectics and documented in numerous media. While the timing of this transition is contested and distinctions among design practices somewhat dissolved, the encapsulation and dissemination of contemporary architecture and urbanism through technologies like photographs and prints, television and video, and, ultimately, the internet has perpetuated the translation of three-dimensional forms into two-dimensional images, even increasingly virtual spaces. This session seeks proposals from artists and art historians who explore ways that particular modes of representation mediate our experience with and understanding of architecture in contemporary practices.

Contact: Katherine Smith, Agnes Scott College, kasmith@agnesscott.edu, 404-471-5464

Memories of a Fractured Nation: The Politics of Commemorating the American Civil War

Richmond's Monument Avenue, the only avenue on the National Register of historic monuments, stands as a grandiose and most contested commemorative site to the Lost Cause and invites a constant engagement with the problematics of the Civil War in American memory. Beginning in the mid-1860s and continuing in our own time, scholars have debated the nature of commemorating this most dramatic conflict in American history. Unlike cross-national confrontations that boosted national collective identity and cultivated celebratory recognitions of heroic sacrifice and victories, past attempts to commemorate the Civil War revealed sectional memories and their respective politics. The lack of a collective, national visual lexicon that interprets the politics of the period, the war and its heroes is indicative of the persistent divisive effect of the conflict, as evidenced in 2003 on the occasion of a memorial to Lincoln in Richmond, Virginia. This panel proposes to examine the diverse, and often contradictory responses to commemorations of the Civil War and its participants, from the nineteenth century to our own time, as evidenced in, but not limited to, the visual arts, commemorative spaces, museum exhibits, performances and reenactments.

Contact: Evie Savidou-Terrono, Randolph-Macon College, eterrono@rmc.edu, 804-752-7242

Modernisms and the South

In his essay "Sahara of the Bozart," H.L. Mencken famously lambasted the South for its absence of artistic production: "In all that gargantuan paradise of the fourth-rate there is not a single picture gallery worth going into... when you come to critics, musical composers, painters, sculptors, architects and the like... there is not even a bad one between the Potomac mud-flats and the Gulf." Despite Mencken's critique, the South produced art clubs, galleries, and artists engaged with ideas and experiences of modernism throughout the first half of the 20th century. Further, regional folk art and craft traditions influenced modernist artists and, simultaneously, drew from visual vocabularies associated with modernism. This panel invites proposals that consider relationships between modernism in the arts and the U.S. South, between 1900 and 1945. Some questions to consider might include how modernism developed outside Northern urban centers such as New York, how artists of the Harlem Renaissance made use of Southern references in their work, how documentary photography depicted the South in relation to ideals of modern life, or how Southern artists related to, resisted, or appropriated modernist visual forms and ideas in their work.

Contact: Tina Yarborough, Georgia College & State University / Laura A. Lindenberger Wellen, The University of Texas at Austin, tina.yarborough@gcsu.edu; lauralindenberger@mail.utexas.edu

The Challenge Of The Modern: Chinese Art From The 20th And 21st Centuries

Chinese art has been fundamentally altered since the beginning of the 20th century in response to the challenges of modernization, the introduction of new political ideologies, globalization, the creation of new local identities, exile and diaspora. New formats, subject matters and approaches to art bump up against traditional media and established cultural references. This panel welcomes proposals on all types of modern and contemporary Chinese art from the PRC, Hong Kong, Taiwan and the expatriate community. **Contact:** Suzanne E. Wright, University of Tennessee, swright5@utk.edu, 865-974-4267

Architecture as Art: Duck or Decorated Shed?

Webster's Dictionary defines architecture as "the art or science of building; specifically: the art or practice of designing and building structures and especially habitable ones." Architects constantly debate whether architecture is art or science or a combination of both. They are limited by the wants and needs of the client but are able to express their ideas through their interpretation and execution of those client needs. Artists face no such limitations. According to Le Corbusier in *Towards a New Architecture* "ARCHITECTURE is a thing of art, a phenomenon of the emotions, lying outside questions of construction and beyond them. The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US." Robert Venturi, Denise Scott Brown and Steven Izenour broach this subject in their book *Learning From Las Vegas* when they discuss the duck versus the decorated shed. One is high art and a symbol that can move us, one is not. Symbolism is not required to create architecture but is required to create art. So with this acceptable

omission can we as architects really call our work art? This session invites papers that expand the discussion on whether architecture is indeed art.

Contact: Alexis Gregory, Savannah College of Art and Design, alexis_gregory@yahoo.com, 912-525-6874

Blanched Buildings: The Color White in Architecture

This session seeks papers that examine the significance of the color white in architecture. Papers can address the built structures of any culture, period, or geographic location. White architecture often has connotations of the sacred, eternal, novel, or cutting edge. Papers might address these connotations in specific buildings (the Taj Mahal, San Giorgio Maggiore, or The White House), the work of specific architects (Bernini or Santiago Calatrava), specific building types (Medieval cathedrals or contemporary art museums), or specific styles (the Federal style in America or the International style in Europe). Papers might also cut across such specificity to examine the impact of the "White City" (Daniel Burnham's plan for the World's Columbian Exposition in Chicago) on civic design in twentieth-century America or the importance of the misinterpretation of the "white" marble temples of the Greeks by modern architects. The goal is to uncover the enduring importance of the color white in the built environment.

Contact: Janet Snyder and Kristina Olson, West Virginia University, Janet.Snyder@mail.wvu.edu; Kristina.Olson@mail.wvu.edu

What Should the Art Criticism Course Include in the 21st Century?

The Art Criticism class is often a hybrid of Art History, Art Theory, Art Methodology with a smattering of actual reviews. The question of what should the Art Criticism class include remains unanswered. The nature of Art Criticism itself has also changed since the theory-driven era of art writing has waned. The rise of websites and blogs devoted to Art Criticism has also re-contextualized the genre of criticism. The Art Criticism class is often a required course for both Art History majors and Fine Art Majors, but should the specific student population dictate the course goals. This session will strive to establish a model for the art criticism class today in both the graduate and under-graduate level. Papers examining the content, goals and underlying pedagogy of the 21st century criticism course are invited. Moreover, a dialogue regarding the need for the Art Criticism class and the curriculum itself for the art student of today will be initiated during this panel.

Contact: Rosemary C. Erpf, Savannah College of Art and Design-Atlanta, Rerpf@scad.edu, 917-887-7349

Thomas Kinkade in the Classroom

How does Thomas Kinkade enter into studio and art history classrooms today? Is he even allowed to infiltrate our hallowed halls? And how do we grapple with him once he's there? Linda Weintraub's *In the Making: Creative Options for Contemporary Art* presents a serious discussion of Kinkade through the lens of audience. Her approach, which illustrates Kinkade's attempts to engage with the widest public possible, avoids the dismissive attitude typical of our field when engaging with his work. Can and should we move beyond a standard (elitist?) attitude with regard to Kinkade? What do we gain by engaging in a serious consideration of his work and career? This session will explore the ways in which we may negotiate this surprisingly rich topic, in our ongoing efforts to expand the minds and artistic practices of our students.

Contact: Julia Alderson, Humboldt State University, jla19@humboldt.edu, 707-826-3421

Ephemeral Architecture

This session will explore the many types of ephemeral architecture from all periods and geographical regions. Papers should investigate the cultural, political, religious, and economic reasons for such architecture. Ephemeral structures were (and continue to be) erected for a variety of purposes such as baptisms, triumphal entries, funeral celebrations, autos de fé, and world expositions among others. Sometimes structures were left to "decompose," sometimes they were torn down immediately after their intended use, and sometimes structures meant to be temporary ended up being permanent (for example, the Eiffel Tower). Why were these structures not meant to be permanent? What was their purpose? Were there historical precedents? This session seeks papers that investigate the cultural, political, religious, and economic reasons for such architecture.

Contact: Steve Arbury, Radford University, Sarbury@radford.edu, 540-831-5921

Understanding Art History through Popular Culture

Many scholars remember conventional art history courses, taught in dark lecture halls, with a ceaseless succession of images. This classroom still exists—and while the traditional slide lecture can be an effective pedagogical method in the right environment—alternative ways of teaching have often proven more successful. Using works of popular culture—such as films, books, graphic novels, music, and video games—that comment on or re-envision artworks from the past can engage students and serve as an easier entry to art history.

This session seeks papers that address the use of popular culture in the art history classroom, focusing on the fundamental question: How do we most effectively engage and teach our students today? The film "Marie Antoinette" can introduce students to the lavish aspects of the Rococo, in a visually evocative fashion. Dan Brown's "The DaVinci Code" initiates a discussion of Leonardo da Vinci's "Last Supper" and Renaissance art. Examination of the Luxor Hotel & Casino in Las Vegas allows for a comparison to ancient Egyptian architecture, and how faithfully it may (or may not) be employed in a contemporary building. Strategies and case studies from all styles, periods and media are sought for an exchange of ideas.

Contact: Alison C. Fleming, Winston-Salem State University, flemingal@wssu.edu, 336-750-2973

The Renaissance of the Pilgrimage

Advances in technology have tried to make us believe that almost all artworks are accessible through some sort of reproduction, be it via glossy photographs or the omnipresent internet. But wait! When I look around I observe a new trend to actually make an effort to see and experience the most venerated pieces and places of our desires. The aura of the original casts a larger-than-life shadow on our inner landscape. Now, in the 21st century we find ourselves traveling about just like members of the upper classes of centuries past on their first "Grand Tour." The desired outcome is unknown and the newness of the undertaking awards an additional thrill. Destinations are less codified but rather defined by the individual experience. This session invites submissions on the journey of love to ground zero of our desires. Presentations might focus on the experience of artists/art historians approaching and arriving at places of personal worship. They might illustrate the changing environments of the personal frame of mind as the pilgrimage unfolds. Alternative formats such as new media presentations are encouraged.

Contact: Martina A. Pflieger Hesser, San Diego Mesa College, martinahesser@yahoo.com

Minor Artists of the Italian Renaissance

Scholars and amateurs alike rightly focus on the major artists of the Renaissance and their art. Still, artists of lesser talent often created works of interest and sometimes of beauty. Papers in this session will be about a work or works of a minor artist in Renaissance Italy. Papers should be limited to minor painters, printmakers, sculptors and architects. Papers that focus on a single work of art are especially welcome.

Contact: Norman Land, University of Missouri-Columbia, Landn@missouri.edu, 573-882-9533

Mary Magdalene through the Ages

Prostitute, convert, disciple, apostle, preacher, miracle worker, hermit, and saint, Mary Magdalene has been all of these things. For the Church, Mary Magdalene is the ultimate sinner whose repentance illuminates the path of virtue for all sinners. In the Tridentine period she became the Church's poster child for the sacrament of penance with its three steps of contrition, confession, and satisfaction. Her angelic elevation, a favor she received repeatedly daily in the wilderness, meanwhile, confirmed the efficacy of the sacrament with her justification with full forgiveness of all sins. The beautiful Magdalene whose love for Christ is second only to the Virgin's love assumes as well other more enigmatic roles in art, including personification of the contemplative life and Bride of Christ, and she has been an inspiring role model for women religious. This session invites papers that explore the Magdalene's significance in Christian art from all period and places. Iconographical studies of individual artworks are especially welcome.

Contact: Mindy Nancarrow, The University of Alabama, mnanc@bama.ua.edu, 205-348-5967

Slow Looking

"Slow looking, like slow cooking, may yet become the new radical chic." So wrote Michael Kimmelman in August 2009. Taking time to look at art has indeed become fashionable of late, and it's probably no coincidence that artists in the last decade have increasingly turned to slow processes of production and to slowness as an artistic effect. But where does this concern with slow looking come from? What are its historical analogues? Is it radical? Or does an interest in slowing down the making and experience of art ultimately mistake the modifications of personal experience for a truly political response to the restructuring and disciplining of time? This session seeks contributions that address the current interest in slow looking and artistic slowness but also their historical precedents. Papers that discuss the circumstances of viewing for a medieval spectator or the long production of academic history paintings will be as welcome as those that analyze the "very slow painting" of Brice Marden or the "mediating temporality" of Olafur Eliasson.

Contact: Marnin Young, Yeshiva University, myoung2@yu.edu

Beyond the Bestiary: Representing Animals in Renaissance and Baroque Italy

This panel invites papers on a range of topics related to the representation of animals (whether real or mythical) in Italy between 1400 and 1700. The overwhelming prevalence of animals in Early Modern art is clear evidence that these creatures carried intense practical, personal and economic associations. There is a large body of existing scholarship focused on animal iconography, relying heavily on bestiaries, for instance. But recently, an increasing range of philosophical, art historical and literary studies have discussed the role of animals in Early Modern culture in more integrated terms. One can imagine papers on topics such as: animal/human relations in art; the role of mythical animals in Renaissance painting; New World discoveries and their impact on the era's artistic zoology; how the presence of animals in paintings can condition power or gender relations.

Contact: Lisa Regan, Independent Scholar, lkregan@berkeley.edu

Consumption and Art

This panel explores consumption as it relates to art and visual culture. Papers may deal with consumption as a subject matter and/or consumption as a dominant ideological paradigm within specific historical/cultural contexts. Papers may also address the ways in which consumption, in both practice and theory, shapes identities and transgresses or

reinforces boundaries of many kinds; including but not limited to those that are geographical, political, social, and historical. Consumption could also be discussed in terms of the making, exhibiting, and viewing of fine art and other types of images, objects, and/or spaces. Submissions that question the impact that consumption has upon the environment and upon one's sense of self and place are especially welcome, as are papers that explore the relationship between advertising and art. While all media, genres and time periods will be considered, submissions dealing with architecture, photography, film, and non-traditional modes of art production will be given preference.

Contact: Rachel Snow, University of South Carolina Upstate, rsnow@uscupstate.edu and Emily Pugh, Independent Scholar, pugh.emily.a@gmail.com

Beyond the Art/Craft Divide: Rethinking Ceramics History

Ceramics is arguably experiencing a renaissance, both in terms of production and reception. Recent work in clay has received high-profile attention: consider that Grayson Perry won the Turner Prize in 2003; note that Philadelphia's Institute of Contemporary Art, a venue for cutting-edge art, garnered positive reviews for its 2009 "Dirt on Delight." Scholars have begun to reconsider the place of ceramics in art history more broadly: Andrew Perchuk and Glenn Adamson, for example, have examined studio pottery in dialogue with conceptual avant-gardes of the mid-twentieth century. It might seem that studio ceramics is finally poised to rise above its lowly status as craft and gain definitive entrée into the fine-arts world. Yet the question of whether ceramics should be considered craft or art is not one that actually shows any signs of disappearing. Is it time to let this distinction fall away, to leave that question behind in favor of others? Or is it necessary to retain these categories? This session aims to consider what forms the future of ceramics history and criticism should take. Panelists may turn to the distant or recent past, modeling a practice or history without addressing this divide or insisting on its continued relevance.

Contact: Bibiana Obler, George Washington University, bobler@gwu.edu, 202.994-4839

ART HISTORY AND STUDIO SESSIONS

Crafting the 21st Millennium

As the first decade of the 21st century draws to a close, many artists are reimagining craftsmanship. In this new, post-disciplinary environment, the material-based categories that in the past have served as the artist's stable frame of reference (clay, fiber, metal, wood, glass, etc.) have become increasingly limiting. What seems more appropriate today is a discussion about art and craft itself, rather than the specifics of its practice. This may suggest that the process imparts a sense of exploration rather than finality, while acting as both metaphor and the means for an ongoing course for investigation.

This panel will explore how artists who are object makers and who work in craft based materials are challenging the specifics of their practice, the images/objects that they make, and their relationship to the world of art and our culture in general.

This panel would like to include both artists and historians who have an interest in art and craft and their growing relationship to each other.

Contact: Robert F. Lyon, University of South Carolina, rlyon@bellsouth.net, 803-777-4237

Memory and Art: How Artists and Art Historians Remember

Memory — the conscious or unconscious act of recalling facts or fleeting impressions and the length of time over which these recollections extend — is a significant theme addressed in art both past and present. This session invites papers that consider a wide range of artistic, historical, theoretical, and critical approaches that address memory in art and in the artistic process. Participants are not limited to a particular period or medium and are encouraged to consider a wide range of topics, such as the role of memorials (architecture and sculpture), memory and landscape, memory and performance and rituals. Ideally, this session will include a balance of art historians and artists who wish to share their research and creative endeavors concerning memory and art.

Contact: Laura M. Amrhein, University of Arkansas at Little Rock, lmamrhein@ualr.edu or Jacek J. Kolasinski, Florida International University, kolasins@fiu.edu

Pattern and Decoration from the Rococo to the Present

From the intricate linear chinoiserie designs of the Rococo to the multi-layered processes of contemporary art in a digital age, the use of pattern and decoration has been integral to the development of aesthetic style. The Pattern and Decoration movement of the 1980s embraced the ornamental as a way to subvert modernist austerity and machismo, but has there been an undercurrent of ornament in modernism that was read-away or ignored? How is the explosion of ornamental and elaborate painting in current art significantly different from what happened in the 80's? Has the influence of non-Western art contributed to the complexity of decorative painterly surface? Are there shared links in the decorative impulses of artists throughout centuries: Francois Boucher, the Pre-Raphaelites, Gustave Moreau, James Sienna, Virgil Marti?

Contact: Ruth Bolduan, Virginia Commonwealth University / Vittorio Colaizzi, Winona State University, rbolduan@vcu.edu ; vcolaizzi@winona.edu

"Commedia" Artists' Illuminations of Dante's Divine Comedy

The eternal verse of Dante's *Commedia* (later christened *Divina*) has influenced countless visual artists throughout the eight centuries since its writing. From the illuminated manuscripts of late medieval Europe, to the epic frescoes of Renaissance cathedrals of Florence, to printed editions produced commercially, imagery from all three canticles of the *Commedia* are still-recognized aspects of popular culture. How are artists in the twenty-first century approaching The Poet's timeless Humanist/Religious subject matter? How have current events affected the cast of characters found in the afterlife as we imagine it in 2010? This panel would welcome papers that deal with these questions from BOTH Studio Artists and Art Historians.

Contact: James Greene, Eastern Washington University, greene.james1@gmail.com, 904-400-0161

Undergraduate Research Open Session

This session welcomes papers on any subject in the fine arts and art history by undergraduate students. The student's proposal must be accompanied by a faculty member's letter of support attesting to the validity of the research and also stating the faculty member's willingness to assist the student in preparing the paper for presentation. More than one session may be organized according to the response to the call for papers and scheduling constraints.

Contact: Jane H. Brown, University of Arkansas at Little Rock, and Elise L. Smith, Millsaps College, jhbrown@ualr.edu, and smithel@millsaps.edu.

The Culture Wars on Campus: Censorship at the University Art Gallery

Postmodernism brought an increased understanding of how images affect us in different ways in a period when political correctness gained prominence. Ironically, images in every medium became increasingly graphic at the same time, bringing lawsuits against professors showing troubling images in classes and leading to more complicated questions of censorship in the university art gallery. In the age of "theoretical knowing" (to borrow a phrase from A.S. Byatt), how does the gallery director navigate the slippery slope of academic freedom while remaining aware of the sensitivities of the many factions on campus? How do we present challenging exhibitions that support classroom pedagogy without creating offenses that may affect, restrict, or cut budgets and funding? Is it the gallery director's responsibility to justify the presentation of sensitive material? Must the gallery include notification, warning viewers of difficult material? Are we more censored at this time or are we just more sensitive to the issues? These questions and more will be explored in a panel that invites presenters and points of view from inside and out of the gallery and that will include theoretical, empirical, and first-hand experiences with these issues.

Contact: Vicky A Clark, Clarion University/Jane Nodine, University of South Carolina Upstate, vickyaclark@comcast.net ; jnodine@uscupstate.edu 412-414-6225; 864-503-5838

Making Places: Pedagogical Implications and Educational Qualities of the Southern Highlands Crafts School

This session will describe the unique pedagogical model of the mountain craft school and its contemporary role in informing current models of education in art and craft. A research study was conducted in 2007 with the purpose of examining the pedagogical culture of three arts and craft schools located in the mountainous regions of the Southern Highlands in Appalachia. The research centers on findings drawn from interviews with participants at Penland School of Craft (in Penland, North Carolina), Arrowmont School of Arts and Crafts (in Gatlinburg, TN) and the John C. Campbell Folk School (in Brasstown, NC). These organizations are defined by the historical phenomenon of craft school education and by the experience of teaching, working and learning in a collaborative space informed by regional tradition and identity. This session features a discussion of the social history, educational qualities, and creative significance of this characteristically Appalachian model of art education based on work, process, community and places devoted to the making of things.

Contact: Chris Dockery, North Georgia College & State University, cddockery@northgeorgia.edu, 706-864-1425

The Good Ol' Days: Understanding the Multiplicity of Artistic Re-Embracements of the Visual Past

As human beings we tend to fall victim to our own historical trends because, to put it simply, we like to recreate past ways of life in a slightly augmented guise, one that clearly represents our own contemporaneous liminality. With this in mind, our ever-expanding *visual* past is constantly commodified; many artistic traditions, whether they are that of painting, architecture, cinema, fashion, cultural tradition, etc., re-emerge in one form or another. Such reflections and re-embracements of the visual past serve a multitude of reasons: they can be for purposes as diverse as acting as a means of resurrecting traditions once stamped out by colonialism or simply operating as a visual reminder of a perceived fonder time. Resurrecting the visual past can be intentionally disjunctive to society and its re-emergence can question established norms and reflect on the ever-shifting notions of *obsolete* and *modernity*. The purpose of this session is to examine specific-moments of artistic re-embracements of the visual past and how such notional temporalities play into the ever-distant visual future. This particular session encourages submissions from the complete gamut of academia.

Contact: Ryan Hechler, Virginia Commonwealth University, hechlers@vcu.edu

Synergy: The Collaboration Between Art and Science

A dynamic trend in art and art pedagogy is the employment of collaboration – notably that between art and science. As a practice, collaborations between the two groups have been gaining momentum and the payoffs have been impressive, resulting in cutting-edge original art and instructional practice. The results have been novel and the joint process stimulating because the two groups often bring distinct insights and skill sets to the dialogue: different backgrounds and expertise, different goals, different methodologies and materials of practice. It is this disparateness that provides the synergistic creative energy that informs the product.

In order to represent the best of this working process, we will assemble a panel of artists, art educators and scientists who conduct their research and design courses with collaboration in mind. We plan to have 5 speakers, each delivering 10-12 minute presentations, followed by 30 minutes of open discussion. We will also hold a structured, follow-up discussion for panelists and other interested parties outside of the scheduled session time. We hope this panel will be the seed for a new, long-term, interactive study group rooted in art-science collaborative practices.

Contact: Erika Osborne, West Virginia University / Keith D. Waddington, University of Miami, osborne.erika@gmail.com, bombus2001@aol.com

The Administration of Art; The Art of Administration

Seasoned administrators will answer the questions: Is there an art to the process of administration? Can one find true happiness and reward after the contract is signed? What would ever possess a reasonable person to move from the cushy, fulfilling, invigorating faculty position into an 80 hour a week, sometimes thankless, often confounding bureaucratic position in administration? Is compensation of unbridled power (i.e. going to the dark side) worth the alienation of long time friends, the forfeiting of studio time, the castigation of the art world and loss of respect from your colleagues? Or can the move to administration provide one with an opportunity for action, personal fulfillment and the possibility for playing a larger role in the evolution of our culture? Talks can be humorous or instructive in nature, but the intent is to link the talents normally associated with art making to the creative solutions that are critical for the successful administration of an art program.

Contact: Joseph Seipel, Savannah College of Art and Design, jseipel@scad.edu, 912-525-6424 / Virginia Derryberry, University of North Carolina at Asheville, vderrybe@unca.edu, 828-251-6875

Teaching History of Graphic Design: A Bore or a Blast?

Topics can include but are not limited to the following questions. As graphic design educators, how have you overcome the challenges of teaching history of graphic design (HGD)? Who is your audience in teaching HGD? Does learning HGD impact studio practice among your students? Do you combine lecture and studio projects in teaching HGD? Does HGD give purpose meaning or direction to the field of graphic design and how is it relevant to contemporary practice of graphic design today? What are challenges and results of teaching HGD as historians from art history departments, vs. teaching as non-historians with MFA degrees in graphic design departments? At what level of undergraduate study is it best to introduce HGD? How should teaching HGD be different at graduate level? Is graphic design theory and criticism relevant to teaching undergraduate HGD? To what extent do you introduce HGD in other studio courses in graphic design? Other general areas of interest may pertain to challenges and successes with your syllabus, teaching methodology and rubrics, methods of examination for content and image recognition, writing short essays, journals and research papers, or an overview of successful design projects in HGD.

Contact: Sharokin Betgevargiz: Savannah College of Art and Design Graphic Design Department, sbetgeva@scad.edu, 912-525-5134

STUDIO SESSIONS

All That Is Old Is New Again: The Revival of Alternative Photographic Processes

Digital photographic processes have all but eliminated the necessity of darkroom developing and printing. But in increasing numbers, artists including Sally Mann, Chuck Close, Lois Connor and Jerry Spagnoli, have turned to the techniques from the medium's origin, including the daguerreotype, calotype, tintype, cyanotype, ambrotype, platinum prints and collodion glass-plate exposures. This trend of shunning the control offered by digitalization in favor of reclaiming the handcrafted, explorative nature of photography is both an aesthetic choice and a practical one. Many suppliers have stopped making various papers and film, prompting photographers to prepare their own surfaces by hand. Today, these various approaches - as well as a blending of digital and alternative processes - are being taught in our studio classrooms. As such, they assuredly will be a part of studio practice for a new generation of artists. However, they are largely absent from our contemporary art histories.

This panel invites papers from a range of scholars and art practitioners who wish to address the revival of alternative and digital-hybrid photographic practices, and the meaning of such a thing for our histories.

Contact: Kris Belden-Adams, City University of New York – Graduate Center, kbeldenadams@yahoo.com, 718-208-6645

The Curious, Enduring Artifact of the Book

Despite the development of new formats and technologies for reading texts and images, the use of the book as a space for art remains steadfast, its popularity and multifariousness evidenced in the proliferation of educational programs, journals and discussion groups dedicated to its study. In this session we investigate how artists have utilized phenomena germane to the book format, including the act of turning a page, the notion of sequence, and the structure of the book itself. Attendant issues of production and distribution, such as the use of new technologies, manufacturing resources in the global marketplace, portability, and alternative venues are also of interest.

Contact: Sally Alatalo, The School of the Art Institute of Chicago, salata@saic.edu

Travelers in Virtual Worlds

Whether as extensions or models of the physical world around us, or in the form of fantastic alternate realities, the Internet and computer technologies have given birth to vast new virtual worlds. Just as they do in the 'real' world, artists have the responsibility of trying to engage these virtual environments in meaningful ways. *Travelers in Virtual Worlds* is a workshop and panel discussion on virtual travel. Artists are using GIS technologies such as Google Earth and gaming technologies like Second Life and World of Warcraft, to embark on cyber-journeys that examine the meaning of travel in a twenty-first century, digital society. Virtual road trips, simulated ocean voyages and projects like Joseph DeLappe's *Gandhi's March to Dandi*, a reenactment of Gandhi's 248 mile march across India performed in Second Life, raise important questions about the nature and value of virtual experience at a time when individuals and communities are becoming increasingly invested in the social and political structures of cyber-space. Similarly, they investigate the ways in which the meaning of an action or activity can change as it is translated from physical into virtual realms.

Contact: Peter Baldes, Virginia Commonwealth University / Charles A. Westfall, The University of Georgia; pjbaldes@vcu.edu, chasew@uga.edu

Making Nothing, Making Trouble: Dematerialization Yesterday and Today

Conceptual artists of the 1960s and 70s rejected conventional uses of the object. They took this philosophical/political stance against existing power structures, including the art establishment. These artists embraced the notion that art can function as a language and that objects, material, and process can work symbolically rather than physically. While some galvanizing works (documentation) from this era have taken their respective places in museums, and art history books, today this genre of work is critically received by mainstream metropolitan audiences and contested or dismissed in smaller cities or rural towns. Through technological resources such as: online shopping, online dating and a gamut of social and professional networking sites, material existence or physical presence has in general become less important in contemporary culture. What impact does our current dematerializing world have on the production, or lack thereof, of contemporary art? What is the value of works of art, which do not take physical or material form? What are the local, cultural, political, economic receptions, rejections, reactions, and responses to those artists who do not create conventional images/objects?

This session invites those scholars and artists who wish to contribute to a discourse revolving around the topic: "Artists as non-makers".

Contact: Sharif Bey, Syracuse University / Kevin Mertens, Coastal Carolina Community College, shbey@syr.edu; kevinpm2@hotmail.com

From the Inside Out: Meaningful Approaches to Critical Thinking in Studio Art Curricula

In contemporary art, meaning is often integral to the process of making the work itself – but how does this practice translate to the teaching of art? This session will focus on innovative foundation studio art approaches that encourage students to engage concepts of identity and place in their work, prompting them toward a sense of meaningful process as visual artists in a contemporary landscape.

This topic will be explored through three foundation art approaches that introduce students to art practices that cultivate critical thinking. The first, a drawing project called "Textual Self Portrait," encourages students to explore text as a drawing vehicle with the potential for multiple layers of meaning. The second approach, a series of drawing projects called "Where I Live—Where I'm From," establishes the development of students' identity in the world through combined technical, conceptual, and research exercises that build their awareness of the environment in which they exist (campus/city/etc.) and their knowledge of the environment from which they have recently come. The third approach, a design assignment called "Buy Nothing," emboldens students to critically engage global issues surrounding consumerism, environmentalism and cultural identity by identifying and challenging aspects of common media themes.

Contact: Karen Bondarchuk/Cat Crotchett, Western Michigan University, karen.bondarchuk@wmich.edu; cat.crotchett@wmich.edu

Gone and Not Forgotten: Recovering History in the 21st Century

The past is with us more than at any point in the last century. Artists struggle to recover lost technical knowledge, fashion looks for inspiration to the Industrial Revolution, and the pressure to invest works with 'authenticity' drives artists and designers to become researchers who connect their creations to webs of allusion and historicism. In the words of Martin

Davies, we live in an historicized world, where “ there's nothing that can't become a historical symbol [...] nothing that isn't already a historical text ”.

This panel discussion session proposes to investigate the prevalence of historical ideas and images in contemporary art and design from several of points of view, addressing how artists satisfy their curiosities about the past. We will focus on creative practices that engage archiving, collecting, and reenactment as modes of absorbing and reusing the past.

Contact: Gerard Brown, Temple University, gbrown@temple.edu, 215-777-9180

Photography and the Art of Painting: A Modern Day Paragone

Ever since the Renaissance, the relative merits of the arts has been a topic of lively debate. While in the past, discussions centered around the varying potential of two- versus three-dimensional form, today it is the question of the relationship of photography to painting that has proved to be of critical interest. The recent publication of such texts as Michael Fried's, *Why Photography Matters as Never Before* that addresses the significance of the growing popularity of large-scale, backlit images and the changing role of the spectator vis-à-vis these tableaux, has reinvigorated the question of the significance of the artist's hand vs. the process of mechanical reproduction. This session invites papers that find new ways of problematizing the current debates on the role of photography in contemporary art. Proposals that address this issue from any critical perspective are welcomed.

Contact: Paula Carabell, Florida Atlantic University, itsmepc@yahoo.com,

Designing the Future: Building a Paradigm for a Sustainable Design Practice

As teachers and practitioners of design, what is our responsibility to the development of a design based on humanism and sustainability? Innovative technologies, globalization, and liberalized trade policies have created a new, and fundamentally different, landscape for designers. Designers are increasingly involved in the call to move from an economy of consumerism to an economy of contribution. International designers embrace the need for resource management; it is understood that products and services occupy a place within the community and as such need to add to that community. The concept of sustainable design goes beyond the idea of creating a “green product.” We must now design the entire life cycle of that product. To compete in today's global marketplace, designers must know how to meet consumer and client needs – economic, environmental, and human – in a systematic, less resource intensive manner. Are design graduates ready for the challenge; are they prepared to systematically address the basic elements of sustainable design: people, planet, and profit?

Designers and design educators that incorporate issues of sustainability and human ecology in their practices or classrooms are invited to submit proposals for session presentations.

Contact: Mark DeYoung/ Cynthia Marsh, Austin Peay State University, deyoungm@apsu.edu, MarshC@apsu.edu

Making paper perform—book arts, paper engineering and sculpture

Paper has amazing diversity in form through processes of casting, cutting, folding, curling, draping, rolling, tearing, burning, shredding and more. This session would present new work in paper in which the form and manipulation of the paper is an important conveyor of the content of the work, be it sculpture, drawing, artists books, fashion design, conventional books, graphic design or installation work. Ideally, it would be a mix of artists and designers allowing for comparison between the two purposes using the paper medium for message delivery.

Contact: Eve Faulkes, West Virginia University, efaulkes@mail.wvu.edu, 304-692-1116

Beyond Turf and Silo: Cultivating a New Foundation

Major programs often see foundation programs as a “pre major” and want a foundation sequence that is tailored to meet the needs of the individual major. Each major is wrapped up in their own “silo” and often unwilling to consider the larger context. The purpose of this session is to create a dialogue about the role of a foundation program in relation to art and design majors. What is the purpose, what is essential to teach in the first year, what is critical for students to experience and know so they can flourish in their major studies, how is a foundation program along with the major program preparing students for careers in the 21st century- these are all important questions that can help to define how a foundation program functions in the education of the next generation of artists and designers.

Contact: Maureen Garvin, Savannah College of Art and Design, mgarvin@scad.edu, 912-525-5829

Environmental Shifts: Nature as Un-natural Phenomena: Creative Manifestations and Transformations in Contemporary Art Between 2008 and 2010

This Panel will showcase artists whose creative work has addressed related environmental issues with respect to the impact of the human presence in nature. Artists often accomplish this through visual narratives that speak to our impact on the environment and the impact of that environment on us. The panel chair will discuss recent works by Eliasson, Parker, Moore, Lipski, Landau, Thorarinsdottir, and emerging artists from the Southwest: Hodges, Scally and Miller. The panel will consist of the chair and four speakers including Julie Sasse, the Chief Curator of Contemporary Art at the Tucson Museum of Art to discuss its 2008 national exhibition, *Trouble in Paradise*, which she curated. Papers addressing other aspects of this topic are invited in order to broaden this discussion. One critic/curator and two artists will be selected from a call for papers. Potential panelists should send images and abstracts with MACAA/SECAC in the subject line.

Contact: Moira Marti Geoffrion, University of Arizona, moiramg@msn.com

Paint Plus...

This 2-part session focuses on studio artists that push the physical materiality of paint. From the ancient Greeks to Johns; Dubuffet to Kiefer; Picasso to Stockholder, artists have pushed the physical properties of paint to obtain aggressive or dense surfaces. By adding wax, organic matter, collage or found objects these artists trigger complex conceptual, psychological or emotional responses and interpretations.

Seeking SECAC / MACAA artists interested in all or part of the following events.

Part 1: Panel discussion by studio artists that use *paint plus* other materials as their primary medium. Provide abstract that addresses the process and content in your work.

Part 2: 3-hour interactive demonstration / workshop. (Saturday morning) While some workshop materials will be provided, demo artists may need to supplement with their own supplies and tools. Provide summary of demonstration / workshop proposal.

Contact: Interested artists should send abstract and workshop proposal describing their unique approach to paint and materials, 3 – 5 jpegs of their work (not to exceed 6" x 6" at 72 dpi), resume, short biography, and completed paper submission form. Send by email to Reni Gower, Virginia Commonwealth University, rgower53@comcast.net

Pecha Kucha

Pecha Kucha was created in Tokyo in 2003 as a way for artists, designers, architects and creative people in general to share their work and passions with others. After seven years, pecha kucha has grown into a worldwide phenomenon with pecha kucha nights occurring regularly in over 230 cities globally.

This session will use the now familiar pecha kucha format of 20 x 20: 20 slides for 20 seconds each. The slides will progress automatically and the presenter is strictly limited to the allotted time. While pecha kucha is typically more egalitarian, in keeping with the aims of the SECAC conference, this session is limited to presentations of artistic research and creative activities.

Contact: Jason Guynes, The University of South Alabama, jguynes@usouthal.edu, 251-461-1438

The Art of Teaching Through Critique

Critique is the keystone of art education at the college level. When it is working, the educational experience is strong and sustainable, but when it is not working, the whole structure collapses. Students and professors spend a good deal of time in critique. In order to make the process most helpful, this session will invest energy in exploring ways of creating an environment that best facilitates meaningful critiques and how to teach critical thinking skills.

Papers will address ideas about what the most important aspects of critique may be and why, challenges that arise in teaching this complex skill set to students, psychological aspects of critique, and techniques for developing a classroom environment in which critique skills can be effectively practiced and internalized by students. This panel will be composed of professional artists who teach at the college level and one who is also a practicing psychotherapist.

Contact: Jane Hesser, Rhode Island School of Design, jhesser01@risd.edu, 401-497-9760

Sculpture and the Televisual

"If television once could be seen as ranking among a number of vehicles for conveying expression...from which we could choose, we no longer have that choice: the televisual has become an intrinsic and determining element of our cultural formation." In his book "Liveness," Philip Auslander challenges the distinction between the live and the mediated in performance. He questions "the...assumption that the live event is real" and that mediated events are "secondary." Just as theater has been transformed in the televisual age, sculpture has undergone radical transformations in our media culture. From Nauman's corridors to Jon Kessler's mechanized broadcasts, sculptors mediate their sculptural work and use sculpture to respond to the mediated environment. Advances in interactive systems allow new relationships between the screen and sculptural systems. Even the dissemination of sculpture has been taken over by the televisual, as we build our understanding of contemporary sculpture through You-Tube documentation of distant exhibitions. This panel will examine the relationship between sculpture and the televisual. Papers will address sculptures and installations that incorporate cameras and screens; sculptors who create props and sets for videos; sculptures and installations that use interactive technologies; and more traditional sculptural forms that derive their imagery from televisual media.

Contact: Hilary Harp, Arizona State University, Hilary.harp@asu.edu, 412-860-3296

Research And Design: A Match Made In Heaven Or Hell

Many firms nowadays incorporate research strategies and techniques to gather relevant data for client projects. Some agencies have incorporated staff dedicated to do research and analysis for designers. Others use secondary research sources such as government sites, databases, and demographics analysis. Relevant design is considered to be the one where the intended and unintended audiences have been considered and studied. From large companies such as Apple to small design firms such as Rule 29 based in Chicago, conducting and understanding the results of research becomes not only relevant but also shapes the project in significant ways. Given the importance that research and gathering of data have in the design of a solution to a problem, how do we as instructors not only incorporate the terms, but also provide opportunities for students to problem solve using both primary and secondary research sources? Furthermore, what type of criteria do we establish to maintain design, content, and aesthetic quality?

Contact: Alma Hoffmann, Studio2n/Harrington College of Design, almahoffmann@gmail.com, 630-835-5389

Drawing: Beyond Formal Approaches

As drawings role has expanded beyond preparatory studies to become a finished medium and in some instances a degree or major in its own right, how has it evolved beyond observation, abstraction and traditional drawing materials? This session topic will explore approaches to drawing that challenge the typical definition of drawing. What is drawings trajectory and role in the present art world? Has it evolved beyond paper? What are the current definitions of what drawing is in contemporary practice and in today's studio classroom?

This session invites artists to elaborate on their views of drawing and projects they are involved with in their own studio practice. Equally this session is interested in viewing how educators infuse content and ideation into a drawing studio classroom. Presentations by artists and educators who view their work as examining or redefining the boundaries of drawing should apply for this session. If interested please send a brief description and 3-5 jpegs of their work.

Contact: Chris Kienke, Savannah College of Art and Design, ckienke@scad.edu, 912-525-6719

What Was I Thinking? Artists Explore Gray Matter

The past decade has seen a flood of innovation and discovery in the field of neuroscience, with researchers achieving an unprecedented understanding of how the brain works. New technologies are allowing novel approaches to age-old questions regarding the location of memory, the origin of consciousness, the meaning of selfhood, and the chemistry of emotion. "What Was I Thinking?" will explore the intersection where this cutting-edge scientific research and artistic curiosity collide. How are artists using and abusing CT scans, fMRI and DTI imaging to generate new forms? Are scientists and artists peering into the same human mysteries with similar motives? Can art historical precedents help us better understand the potential uses of new imaging devices? Does functional brain imaging put a new twist on "conceptual" art practices? And what's up with telepathy? Artists, art historians, and scientists are encouraged to submit papers for this decidedly non-scientific session.

Contact: Matt King, Virginia Commonwealth University, mpking@vcu.edu , 804-938-4444

Beginning and End of Representation

What does representation mean to artists in the information age? This session will consider the moment when HOW a subject is defined becomes more important than WHAT is defined. Now at the beginning of the 21st century, how are artists redefining the manner and means of description? From sketchbooks to Google artists use a variety of methods to collect imagery. Information is translated, altered, and chosen. This filtered and edited subject matter is finally handmade, conceptual, virtual, or fabricated. How do time, speed, and material engage our senses to define the subject? Today, how is representation different in a virtual reality than a visceral one? This session will explore strategies and goals that artists are taking to define representation. This session is open to all media. Artists, art historians, and curators are encouraged to submit proposals.

Contact: Matthew Kolodziej, University of Akron mattk@uakron.edu 330-990-4560

Beyond Ka-Blam! Teaching Comics in College

Ever since Art Spiegelman won the Pulitzer Prize for Maus in 1992, perceptions regarding what comics are, and can be, changed significantly. Since then several other comics' artists have been the recipients of noteworthy literary and artistic awards. Comics are now regularly reviewed in the New York Times and the unique narrative possibilities of *graphic novels* are garnering the attention of critics and academics. This panel will examine the distinctive set of skills required to produce comics, how those skills are taught in college programs, and the ways in which comics are being critically analyzed.

Some points for a panel of studio artists, art historians and art critics to discuss include:

1. The relevance of comics as a subject worthy of academic study
2. The unique storytelling opportunities available to sequential artists
3. Skills that must be mastered to be a successful comic artist
4. Emerging academic studies that focus on comic art
5. Career opportunities for sequential artists
6. Why many colleges and universities are reluctant to teach sequential art
7. Comics as an educational tool

Contact: John Lowe, Savannah College of Art and Design, jlowe@scad.edu, 912-525-5164

Unpacking Howard Singerman's Art Subjects

Since its publication in 1999, Howard Singerman's book *Art Subjects: Making Artists in the American University* has offered the first comprehensive examination of the history and theory of the education of contemporary artists in the United States. Singerman's book raises questions regarding the influence of European modernism on American secondary art education, the rise of art programs concurrent with the GI Bill, how and whether art can be taught, the formation and perpetuation of discipline-based hierarchies, the gender coding of art as a feminine discipline, the relationship between theory and practice in studio arts education, and the MFA as a professional degree. This session seeks papers from studio artists, art historians and art educators that address a range of issues raised by the

book. Howard Singerman will serve as session discussant. **Contact:** Beauvais Lyons, University of Tennessee, Knoxville, blyons@utk.edu, 865-974-3202

Technology in Graduate Education: Past, Practice, and Speculation

With the growing number of industrial digital techniques being employed by artists, approaches to art making are constantly changing. New works are drafted in computer programs and printed in three dimensions. Existing objects can be three dimensionally scanned and find a new place in a virtual world. Computer controlled devices cut through materials with routers, lasers, plasma torches, pressurized water, and can even paint, draw, and etch images. Digital photographs can be stitched together to create mosaics and panoramas with billions of pixels. Databases and websites have become tools of artistic expression, while catalogues are affordably self-published through online companies. Though some artists are still using traditional approaches, others are looking towards newer technologies to accomplish their ideas.

Current and recent graduate students, ranging in artistic interests and ability, are exploring digital techniques. This session examines the recent history of drastic technological advances and introduces the digital practices of panel participants, attempting to define current and future tendencies.

Contact: R. Eric McMaster, Virginia Commonwealth University, remcmaster@vcu.edu

Increasing the Efficacy of the Studio Art Class for Non-Majors

How should a studio art instructor adapt their approach when the student body consists mostly of non-majors? When comparing majors with non-majors, it is clear that the studio art class will serve a different educational function for the non-major in their university experience. What particular skills will a student learn in a studio class? How might a non-major transfer these skills to their major area of study? How might the student utilize these skills in their future career, and/or in their orientation toward the world? To what extent must we redefine our learning outcomes in order for a class to offer an optimal benefit to the non-majors? To what extent should projects be augmented with writing assignments, student conducted presentations, discussions, an emphasis on critical thinking and problem solving? Investigating these questions will enable us to enhance the efficacy of our courses for non-majors. Also, in clarifying the skills which non-majors gain from studio art classes, we will be better equipped to advocate the value of studio art in the context of the university.

Contact: Joe Meiser, Bucknell University, joseph.meiser@bucknell.edu, 570-577-3044

Visual Artists in the Time of Conflict

How do contemporary social and political issues affect the visual arts? The War on Terror, Poverty, Immigration, Civil Disputes and Healthcare are just a few such conflicts that we as a society are engaged in. This panel invites an exploration of hostilities and struggles in which visual artists thrive and are driven to explore.

My part in the presentation will explore the War Against Drugs and the effect on the city of Detroit's visual art aesthetic. The War Against Drugs is a violent conflict with many victims. I am exploring how living in America's most dangerous city has influenced the visual language. I will present Detroit through images of deplorable poverty, victims of gun violence and the vast devastation of neighborhoods. The artists who consciously decided to stay in Detroit visually witnessed the devastation of the once powerful "Motor City." The decline of the city is a direct result of the drug trade. It is the dilapidated city center, stories of sorrow, and the unrelenting struggle to recover from this conflict that make Detroit unique. My sources include interviews with Detroit artists, curators, gallery owners and museum directors.

Contact: Christopher Olszewski, Jackson State University, chris_olszewski@me.com, 601-979-1872

Conversations with contemporary artists: Photography

Recent examples in contemporary photographic practice have shaped the relationship photography has with other media. While investigating the traditional notions of the photographic image, artists have further pushed the conversation their images have with painting, sculpture, installation, and performance. "Conversations with contemporary artists: Photography" panel will attempt to discuss those examples in contemporary photography, from the documentary images to photographic abstraction, from photographic installation, to various other modes of image display. The panel will discuss the complex transformation of the photographic image and its distribution and dissemination in contemporary culture. Panel welcomes participation from active practitioners, including brief presentations of their work, as well as art historians' address to the tendencies in the field. Each year, "Conversations with contemporary artists" panels will introduce various problems in contemporary art, discussing strategies and positions within the art production.

Contact: Vesna Pavlovic, Vanderbilt University, Vesna.pavlovic@vanderbilt.edu, 615-322-8724

Word(s) Count

This panel will address a range of questions and issues about art criticism today. What are its forms and venues, and how have these changed in recent years? Are alternative forms for criticism really possible? What are the purposes and tasks of criticism today? How necessary is it, and who reads it? Has the term "regional" become irrelevant in the practice of criticism? Where is theory today, "after theory"? Are critics primarily independent voices or patrons—or just patronizing? This session is meant to be a lively look at the relationship between critics, artists, the public, and criticism's creative potential

Contact: Paul Ryan, Mary Baldwin College, pryan@mbc.edu / Dinah Ryan, Principia College, dinah.ryan@prin.edu.

Collaborative Ethnography in Art and Design

Ethnography has become an important method for generating knowledge and understanding that informs public art, community based practices, product design, crafts, architecture, performance, film and video. Historically, artists and designers have drawn from scholarship in the social sciences. In today's interdisciplinary landscape, contemporary makers are not just reading ethnographic materials, but collaborating directly with anthropologists, sociologists and others to conduct ethnographic research. Art and design pedagogy is addressing this practice by fostering collaborative teaching, research, writing and project-driven curricula. Our panel, itself the result of interdisciplinary collaboration, will review and evaluate this trend. Papers on this panel will engage questions such as: what are the possible benefits or limitations of using ethnographic research for art and design projects? How do artists or designers and ethnographers understand their roles in different ways? How do the different educational experiences, genre conventions, jargon and goals of interdisciplinary collaborators impact communication and outcome? How do collaborative partners negotiate the different "rules of the game"? Can the act of ethnography be art; what are the boundaries between art/design and ethnography? How can we best balance the risks against the gains of doing ethnographic research for art/design?

Contact: Jessica Smith / Susan Falls, Savannah College of Art and Design, jrsmith@scad.edu; sfalls@scad.edu

The Indecisive Moment: Photography in the Age of Banality

In the nearly 200 years of its existence, photography has increased exponentially. From the days of having maybe one or two formal portraits taken in one's whole lifetime to the modern day incessant "snapshot", image making has become more and more prevalent and intuitive. Cartier-Bresson coined the term the "decisive moment" as an embracement of the modernist ideal of the "perfect" moment, a moment that a good photographer could "capture" by being in the right place, at the right time. However contemporary photography has exceeded even this. Cameras are available and prevalent throughout our daily lives. And now with digital capture replacing traditional film, the opportunity cost of taking an image is nearly a non-factor. The result of this is a culture that creates an even greater number of images while at the same time there is a reduction in the "specialness" of images. Photoblogs, social networking and paparazzi images have all contributed to a culture saturated with images of the banal. How has this ability to record infinitely affected photography?

This session invites artists, scholars and image-makers to discuss the nature of images today and to share written and creative works that explore related concepts.

Contact: Liz Murphy Thomas, The University of Illinois Springfield, Thomas.liz@uis.edu, 217-206-7547

Teaching With Web 2.0 Tools: Strategies, Problems and Possibilities

So-called "Web 2.0" innovations like social networking sites and blogs have certainly changed the way we share information and interact with one another—but can these innovative technologies be more than just a way to keep up with celebrity gossip or track the daily activities of our friends? Might they also provide us with powerful new tools for teaching? How can we sort through the hot trends-of-the-moment to discover the tools that will contribute most substantively to our students' learning? This session invites varied responses from fine arts educators in all media who are using on-demand publishing, user-generated content venues, and/or social networking tools to expand upon and complement what they do in the classroom. Share your strategies and successes, failures and frustrations with Flickr, Facebook and the like! The perspectives of those teaching in traditional disciplines (foundations, painting & drawing, darkroom-based photography, printmaking, 3-D, etc.) are especially welcome.

Contact: Paul Karabinis, University of North Florida / Christopher W. Luhar-Trice, Heartland Community College, pkarabin@unf.edu, 904-620-3809; chrित्रice@yahoo.com, 309-268-8620

From Artist to Creative Consultant: New Territories in Artistic Production and Pedagogy

The new economy necessitates artists to reconsider traditional studio-bound models of practice and move toward creative consultancy. Artists are entrepreneurial creative professionals who can lend critical analysis, visualization, graphic representation, and process skills to a broad base of business, cultural, and non-profit organizations. How can these skills become the intellectual currency of an art school education? How and should the academy restructure its programs to prepare students to enter the workplace as a creative consultant? Can these skills be effectively marketed to organizations, and are organizations ready to accept artists as professional creative consultants? This exploratory panel welcomes papers from educators, artists, designers, and business, non-profit, and cultural professionals.

Contact: Allison Warren, The University of Illinois, Urbana-Champaign, awarren@illinois.edu

MFA Studio: Current Research and Practice

Students, artists and art historians recognize trends in contemporary art through publications and exhibitions. MFA candidates are charged with the task of identifying how their own work fits into the context of the contemporary art world and few opportunities exist outside of our individual academic programs to share and discuss our research and studio practices with MFA candidate peers from other institutions. Where do our ideas and practices overlap and how much diversity exists? Can the seeds of future trends in art be found in the research and practice of current MFA candidates? Current MFA candidates will share the artwork that is the product of their ideas, influences, and studio

practices. The presentations will be kept to a maximum of ten minutes encouraging questions and dialogue in the form of a panel discussion where attendees and presenters can share thoughts and ideas regarding research and studio practices occurring around them to further ponder the trends and diversity of our generation of artists.

Contact: Amy Feger, University of Alabama, amyfeger@bellsouth.net, 205-532-7982

New and Innovative Projects in Graphic Design

This session will focus on stimulating contemporary projects in graphic design within the classroom or in the field itself. Presenters are asked to verbally and visually describe new and innovative assignments currently being implemented in the classroom. Additionally, projects being created and produced in the professional field are welcome as well. These undertakings may cover any area within the graphic design field that may include, but not limited to: print, motion, interactive, sound, web, and environmental design.

Contact: Gary A. Keown, Southeastern Louisiana University, gkeown@selu.edu, 985-549-5419

Image: The Very Form And Feature Of The Artist

Identity is a complex thing. It describes such disparate attributes as appearance and personality and implies that they persist over time. Any image of an artist's identity, then—whether it is painted, sculpted, drawn, photographed, or written—should by that definition be consistent. Yet, as we know identity is mutable – fashioned by artists and writers then variously interpreted by the audience. The image of an artist constantly transforms relative to desire, time, and circumstance. This session considers the issue of the construction and interpretation of artistic identity. We invite papers that address portraiture, biography, fictional accounts of artists' lives, and works of art said to personify, portray, or construct the artist.

Contact: Claire Black McCoy, Columbus State University and M. Kathryn Shields, Guilford College at secac.conference@gmail.com.

Art in the Culture of Continuous Spectacle

Art and spectacle have a long and interdependent relationship. In the current environment of round-the-clock access, the spectacular produces economic and cultural symbiosis. This condition influences the context, content, media, and materials of contemporary art and calls for further discourse regarding arts' relationship to spectacle.

What is the role of the spectacular in contemporary art practice? How are artists responding to its new reality? Does art have to compete on a spectacular basis? Are modest, hand-made works meaningful or is a theatrical media element essential in a work of art? In this environment, is the viewer's role active or passive? How do art institutions support or critique this spectacularization of art?

Artists, curators and historians are asked to bring forth work and papers that engage with this topic. **Contact:** Margy Rich, Savannah College of Art and Design, margyrich@gmail.com , 386-795-1688

Technically Speaking

Technically Speaking will address two interrelated topics: how art infrastructure influences the ways in which art is taught and how the infrastructure defines what can be taught. Educators often maintain the equipment and the facilities needed to instruct students in art. Whether digital lab, woodshop, print studio, or another equipment-intensive teaching space the studio characteristics shape pedagogy as well as student experience. So too many instructors must either juggle the dual roles of teacher and technician, in a smaller department, or coordinate differentiated teaching and technical roles in a larger department. Even so, a professor in an area with a full-time technician often attends to technical matters while a technician is quite likely a mentor to students, even if not an instructor of record.

Furthermore, any technology or material not only enables creativity but also simultaneously limits what can be accomplished. In this way, each has an identifying signature embedded within which effects or even becomes the content of a given work of art.

Technically Speaking invites presentations that explore how recent and established technologies, materials, and art infrastructures affect the functional role of the educator and shape creative work. Presentations describing ingenious approaches to transcending limits are particularly sought.

Contact: John Richardson / Michael Bogdan, Wayne State University, john.richardson@wayne.edu; ak7465@wayne.edu

Blackboard or Blackbeard

To remain competitive in today's society, most academic institutions realize it is paramount to consider upgrades for computer labs and the inclusion of a multi-media curriculum. However, in a world based on guilds and apprenticeships, does this mean the inclusion of online learning? When you consider the schematics involved in an art department, is it feasible to alleviate a hands-on environment for a computer chip replacement? Or is online learning a pejorative term in the world of art?

Is there a cultural predisposition to continue the traditional methods that predicate the necessity of a face-to-face environment? Is the traditional classroom still the best method in which to instruct students on how to create a cohesive work of art? Is online learning only an option for those courses that are either technology based or historical fact? Will the terms "technological advancements," "distance learning" and "art department" ever hold a synonymous quality?

Is online learning the wave of the future, or is it a sign of a decline in the creation of art? Should academic art embrace distance learning or keep it at a distance?

Contact: Mary Jo Titus, Lake Region State College, jo.titus@yahoo.com, 701-330-0350

Evaluating Contemporary Exhibition Records for Promotion and Tenure

Changing attitudes and approaches towards contemporary exhibitions have generated new challenges for those asked to review promotion and tenure dossiers. As the infrastructure supporting the arts evolves, it may be necessary to reconsider our standards for evaluation. Our newest colleagues are adept at creating exhibitions with friends and associates. They regularly curate shows within their peer groups and exhibit in many unconventional venues (including the internet). It should be noted that they work collaboratively to a greater degree than previous generations. While great effort is devoted to exhibiting and working in new ways, there are also dangers. How can senior colleagues and external reviewers assess the importance of exhibitions without recognized curators or a peer review process? How does one evaluate the growing use of "self-publishing" (catalogues)? How do we evaluate collaborative work? What do the terms "national" and "international" recognition mean when there is greater interaction via the internet between people on different continents? With the shrinking infrastructure of publications, grants, and exhibition venues, what new evaluation metrics must be developed?

Contact: Michael Aurbach, Vanderbilt University / John Powers, University of Alabama at Birmingham, michael.aurbach@vanderbilt.edu; powers@uab.edu

Collaborative Art: Teams, Communities, Networks

Advances in technology and social networking tools have evolved the diverse practice of contemporary art collaboration. As a result, collaboration is becoming a more common practice. With this idea in mind the session seeks to investigate the successes of collaboration, potential barriers, and the issues of identity and ownership. Professional artists, curators, contemporary art historians, and educators are invited to submit papers exploring the exchange, process, and product of collaborative art.

Contact: Nathaniel Hein, Delta State University / Jennifer Gonzales, Memphis College of Art, nhein@deltastate.edu; jgonzales@mca.edu

Replacing the art in public art with a Capital A

If the genre of public art is going to stand for much in the future, it's time to find new ways to place in communities, Art with a capital A. Currently public art is far from the vanguard of invention. James Thurber's statement sums up our situation: "There's no such thing as good art or bad art. There's only art. and damn little of it!" The world of public art tends to be a place where artists have little opportunity to practice their craft. Ironically, as opportunities grow, the prospect to create meaningful art diminishes. Much of what we see is becoming predictable and uninspiring. I suggest the fault lies not with artists. Nor should blame be placed on art administrators. (I never met an administrator who is not committed to bringing great art to a community.) The problem is a timidity and lack of will to look anew at a system that seems to be humming along. Nonetheless, the current system is in need of an infusion of ideas. This panel is about discussing how the genre should and perhaps could change. Reconsidering everything from the selection process to new paradigms is what this panel will examine as we attempt to stir the public art pot.

Contact: Jim Hirschfield, University of North Carolina at Chapel Hill, jhirschf@email.unc.edu, 919-962-0548

Interdisciplinary Design Education for the New Creative Economy

This session will examine interdisciplinary art and design education in response to the needs of the new creative economy. I am hoping this session will bring together undergraduate educators in art and design that embrace a holistic approach to design education and focus on the development of students' creative methodology. I am interested in teachers who operate within a discipline yet whose pedagogical approach is not limited to a specific way of thinking or making. The type of people that I hope to attract include professors of graphic design, industrial design, architecture, illustration, digital media, and fine art disciplines that focus on applied practices. The purpose of this session is to learn how educators are implementing, and what they are learning from, a cross/trans/inter-disciplinary approach to design education.

Contact: Ashley John Pigford, University of Delaware, design@udel.edu, 302-831-2244

Sound Art: The New Kid On The Block And Its Practice And Benefit In The Studio Curriculum

This panel will focus on sound art and its practice and benefit in a studio curriculum, be it for foundation, undergraduate, or graduate students. Sound as an art form is here to stay. Beginning with Fluxus happenings and Dadaists, artists have experimented with sound as far back as the 1920's. In the 60s, artists Vito Acconci, Terry Fox and Tom Marioni explored sound as an art form. In the past 20 years artists Stephen Vitaly, Scanner, Steven Roden, and Pauline Oliveros (to name a few) have pushed sound art to new and exciting levels. Now a younger generation of artists is expanding on this foundation. New technologies have contributed to the medium. Its inclusion has invaded virtually all media. This panel will feature student work as well as noted sound artists. Examples will be given of curricula, assignments, pit falls and successes in this expanding studio practice.

Contact: Bob Kaputopf, Virginia Commonwealth University, rkaputof@mail1.vcu.edu, 804-828-2813

ART EDUCATION SESSIONS

Art Education Forum VII-A: Policy, Administration, and Accreditation

Papers for this 2010 SECAC panel will represent a wide professional array of arts education policy, administration, and accreditation topics for all levels of public and private education. This art education venue offers an excellent regional opportunity for art educators to develop and present new policy related ideas in a forum other than the National Art Education Association. All art educators, doctoral students, and SECAC members are welcome to participate and topics can include art education policy, teacher preparation, preK-20 art education, or any other relevant administrative or accreditation issues. Any topics related to the 2004 SECAC Visual Arts Education Policy Statement would be welcome. This panel is the eighth session (two presented in 2007 & 2008) in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again 2003 in Raleigh, NC.

Contact: Bryna Bobick, University of Memphis, Department of Art, bbobick@memphis.edu, 901-678-1472

Art Education Forum V: Section B: Research, Instruction and Best Practices

Panelists will address the changing nature of art education through research and discuss how it affects the environment of education. The research papers will include the topics on instruction and best practices as it relates to the field of art education. This informational session offers an opportunity for all art educators and SECAC members to present research relating to current trends in the field. This second forum focus relates to section A, placing the emphasis on the practices of art instruction rather than the administration of a program of studies.

Contact: Mary Hightower, University of South Carolina Upstate, mhightower@uscupstate.edu, 864-503-817

AFFILIATE SESSIONS

FATE (Foundations in Art: Theory and Education)

SECAC Affiliate

Open Session Foundations in Motion: Exploring a kinetic approach to 2D and 3D Design

Seeking professionals and educators with inspiring projects that will launch the imagination of students. This is a foundational approach to objects and images in motion. This panel will explore basic 2D and 3D movement and how it develops creative problem solving and ideation within students. Projects may include but not limited to kinetic models, active drawings, flipbooks, lighter than air projects, stop action movies and other subjects that would readily fit within the confines of this discussion.

This session is typically reserved for the foundations instructor, but will consider proposals with inspirational themes that will benefit the creative body of knowledge. If you believe you have an innovative 2D/3D kinetic project or approach in foundational instruction— this is your panel.

Contact: Greg Skaggs, Troy University, jgskaggs@troy.edu, 334-670-3871

FATE (Foundations in Art: Theory and Education)

MACAA Affiliate

Busting Boundaries

In 2002, the Museum of Modern Art opened an exhibition entitled "Drawing Now: Eight Propositions." The exhibition dealt with "busting boundaries," exhibiting the many ways drawing is applied via multiple disciplines. The MOMA exhibition questioned the way we think of drawing and teach drawing. Drawing at the Foundation level has been historically predicated on observation and Renaissance methodology.

MACAA/SECAC is seeking proposals to form a panel that will investigate moving beyond those boundaries of drawing as observation at the Foundation level. Like the MOMA "Drawing Now" exhibition, this panel will present assignments and methodologies that cover, but not limited to, such topics as Collaborating Among Students, Architectural Drawing, Drafting, Cartooning, Drawing Science and Nature, Mapping, Representing Popular Culture, Illustrating Fashion and Ornamentation.

Contact: Marlene Lipinski, Columbia College Chicago, mlipinski@colum.edu

ATSAH (Association for Textual Scholarship in Art History)

SECAC Affiliate

Giorgio Vasari (1511- 1574): 500th Anniversary Celebration.

ATSAH proudly honors Giorgio Vasari's 500 anniversary of his birthday, celebrating with renowned scholars his accomplishment as an artist, theoretician and writer. Born in Arezzo, Vasari received his early artistic training from his father, Antonio Lazzaro, his uncle Luca Signorelli, his artistic teacher, Guglielmo da Marsiglia, and later with painters such as Andrea del Sarto, Rosso Fiorentino, Bandinelli and Michelangelo. Emblematiser Piero Valeriano and Andrea Alciato instructed Vasari in the intellectual pursuit of symbolic imagery as well as in the assimilation and integration of classical culture in composing an *istoria*. Whereas Pietro Aretino, Paolo Giovio, Annibale Caro, Cosimo Bartoli and Vincenzo Borghini assisted Vasari in the discovery and connections between art and culture, culminating in Vasari's artist programs with history paintings. As a precursor to Cesare Ripa's *Iconologia*, Vasari's artistic endeavors provide an encyclopedic web

of imagery and conceits to assist artists and humanists alike in the formation and interpretation of visual culture in Cinquecento art and Mannerism.

Contact: Liana De Girolami Cheney, lianacheney@earthlink.net

VRC (Visual Resources Curators of SECAC)

SECAC Affiliate

VRA session: United We Stand: Forging Partnerships in Support of the Digital Classroom

It is broadly understood that digital distribution of images and information in the classroom is here to stay. In fact, for universities to remain competitive in the educational marketplace, they must embrace digital media and support faculty training. Many faculty in art and art history have leapt from the analog to a digital format. What partnerships must be forged across the campus to encourage others to cross the digital divide? Partnerships may be technical in nature. What do we need to make our digital images look as good as our slides? How can we convince classroom designers that one size does not fit all? Other partnerships may deal with content and research. How can software and web-based applications make lectures and content more engaging? How can they take the classroom beyond its physical confines? Who are the experts and how can they help faculty in search of digital enlightenment?

This session will bring visual resources curators together with faculty who are successfully teaching with digital materials. Practical advice, demonstrations of software and web applications, and testimonials about evolving pedagogical concerns will give the audience vital information to take back to their own institutions for use in the classroom of tomorrow.

Contact: Jeannine Keefer, University of Richmond, jkeefe@richmond.edu