

2 sessions at SECAC (Birmingham, 17–20 Oct 18)

Birmingham, Alabama, Oct 17–20, 2018

Deadline: Apr 20, 2018

www.secacart.org/conference

ArtHist Redaktion

[\[1\]](#) Teaching Art History and Writing

[\[2\]](#) Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape

[\[1\]](#) Teaching Art History and Writing

From: Lindsay Alberts <lhalberts@gmail.com>

Date: Mar 5, 2018

This panel aims to generate productive ideas and discussion around the teaching of art history and writing. Recognizing that many instructors, departments, and curricula expect art history students to develop skills of critical thinking, source analysis, grammar, syntax, and style alongside visual and contextual analysis of works of art, this panel seeks submissions ranging from “big picture” pedagogical approaches to individual assignments and outcomes, and everything in between. Proposals are invited for presentations ranging from 10 to 20 minutes, as panel format is flexible.

Topics could include but are not limited to

- Best practices for writing assignments in art history courses with specific student populations (i.e. non-native speakers, Gen. Ed. courses, large introductory lecture courses)
- Effective and/or alternative rubrics for grading, such as content v. grammar
- Creative alternatives to traditional art history term papers
- Writing in the museum/gallery/on-site visit
- Writing-intensive courses v. traditional art history courses
- Writing in the art history classroom (personal/meditative writing activities, responses to images/videos/films/etc., writing for visual analysis)
- Building writing skills in different art history populations (freshmen, majors, graduate students, etc.)
- Best practices for scaffolding assignments
- Harnessing student laptop/cell phone use for writing in the classroom
- Social media as art historical writing (Facebook, Twitter, blogs, etc.)

[\[2\]](#) Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape

From: Amy Huang <amy_huang@brown.edu>

Date: Mar 6, 2018

From picturesque images of ruins in the European tradition to Chinese paintings of historic sites rooted in a literary convention of location-based reminiscence, artists have long evoked memories by portraying a specific place linked to them. This session invites papers that explore the relationship between memory and place through visual representations of ruins, historic sites, and “traces” in landscape—by means of paintings, drawings, prints, or reconstruction and re-imagination of said sites.

Memories associated with landscape can include personal as well as collective ones. Moreover, they may involve recollections of pleasure or pain, and oftentimes a sense of loss heightened by the juxtaposition of the passing of time and changes at the physical site. The association between memory and place is more than often established in literature. This session aims to emphasize on how the visual arts actively participated in recording, shaping, and generating memory rather than merely being visual representation of texts.

Submission Deadline

April 20, 11:59 pm EDT

Reference:

CFP: 2 sessions at SECAC (Birmingham, 17-20 Oct 18). In: ArtHist.net, Mar 12, 2018 (accessed Jul 8, 2025), <<https://arthist.net/archive/17566>>.