

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

SECAC, Birmingham, Alabama, USA, Oct 17–20, 2018

Deadline: Apr 20, 2018

[www.secacart.org/conference](http://www.secacart.org/conference)

H-ArtHist Redaktion

[1] Zine Culture: Making, Activating, Archiving

[2] Paragone: History of Artistic Competition Open Session

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[1] Zine Culture: Making, Activating, Archiving

From: Marissa Vigneault <marissa.vigneault@usu.edu>

Date: 13 Mar, 2018

Session Chairs:

Marissa Vigneault, Utah State University

Sage Perrott, Utah State University

The history of zines (fanzines) as alternative self-publications may be traced to the 1930s, as alt-culture fans sought out a means of connection in a pre-digital world. Zines continue to function as unorthodox modes of communication, both offline and online, with subjects ranging from social activism to queer identity to living off the grid. Yet what unifies each of these independent publications is their radical insistence on freedom of voice.

At a time when our online experiences are navigated for us via tracking tools, the personal specificity of zines offers a point of positive connection with something both tangible and relatable. We “know” the person(s) who made the zine; we seek out their impassioned voice from an overcrowded sea of noise. Making, acquiring, consuming, and sharing zines are all political acts with an aim towards creating community.

To this end we invite papers, projects, short demos, and hands-on activities that reflect the dynamic and collaborative nature of zines.

We ask:

- How do zines continue the political legacy of previous decades?
- How may zines be used to socially activate communities?
- How can we use zines pedagogically in the classroom?
- And how do we archive their existence without diluting their political potency?

Submission Deadline: April 20, 11:59 pm EDT

marissa.vigneault@usu.edu

[2] Paragone: History of Artistic Competition Open Session

From: Sarah Lippert <sarjorlip@gmail.com>

Date: 13 Mar, 2018

Session Chairs:

Sarah Lippert (sarjorlip@gmail.com), University of Michigan-Flint

Linda Johnson, University of Michigan-Flint

This session investigates the history of artistic competition in the arts, known as the paragone. Papers may address any period or medium relevant to the theme. Practicing artists whose work is informed by rivalry are also welcome to apply. Approaches might consider rivalry occurring through or between individuals, theories of art, institutions, patrons, media, art educators, museums, markets, etc.

Presenters are also eligible to submit longer versions of their topics to the peer-reviewed journal 'Paragone: Past and Present' published twice a year by the Society for Paragone Studies.

Papers should be read and be 20 minutes in length. Audio-visual equipment will be provided if needed.

Submitting an abstract to the call for papers is considered a firm commitment to present your paper in person at the conference if it is accepted for the session. Presenters are responsible for their own registration fee and travel expenses. See the conference website for registration rates and travel information. For questions about the session or applying to the session contact sarjorlip@gmail.com.

Deadline: April 20, 11:59 pm EDT

To apply: Apply online to <https://secac.secure-platform.com/a/account/login> and also send your abstract and c.v. to the session chairs by e-mail.

Reference:

CFP: 2 Sessions at SECAC (Birmingham, 17–20 Oct 18). In: ArtHist.net, Mar 13, 2018 (accessed Jul 6, 2025), <<https://arthist.net/archive/17585>>.