

## 2 Sessions at SECAC 2026 (Winston-Salem, 21-24 Oct 26)

Winston-Salem Marriott and Benton Convention Center, NC, Oct 21-24, 2026

Deadline: Apr 1, 2026

[secacart.org/page/WinstonSalem2026](http://secacart.org/page/WinstonSalem2026)

Corey Dzenko, University of New Mexico

The SECAC 2026 conference.

[\[1\] Art\(ist\) Work](#)

[\[2\] The Art of Games](#)

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[\[1\] Art\(ist\) Work](#)

From: Corey Dzenko

Date: Feb 16, 2026

Chair: Corey Dzenko, PhD ([cdzenko@monmouth.edu](mailto:cdzenko@monmouth.edu)), Associate Professor of Art History, Monmouth University

For the 2002 exhibition *Work Ethic* (Baltimore Museum of Art), curator Helen Molesworth described that after World War II the “basis of the United States economy shifted from manufacturing to service, transforming traditional definitions of labor.” She argues that this shift impacted artists’ labor alongside other types of work, which was further transformed by the twenty-first century expansion of the global labor force. Given this context, *Work Ethic* examined the role of an artist as a manager, a worker, or an experience maker, along with what happens when an artist quits or tries not to work. Using these roles and others as springboards, this panel seeks to examine the various forms of work artists undertake both in their artmaking and beyond, examining labor spaces in modern and contemporary economies.

- How does an artist make labor explicit in the creation of their artworks?
- What related roles or jobs does an artist undertake in addition to their creation of discrete art objects?
- What labor may often remain invisible in discussions of their artworks, but still ties back into their artistic practice?

This panel invites submissions from both artists and art historians.

Deadline: April 1, 2026 (11:59PM EST)

Submissions must include a paper title, abstract of 200 words or less, and a CV.

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[\[2\] The Art of Games](#)

From: Corey Dzenko

Date: Feb 16, 2026

Chair: Dickie Cox, MFA ([rcox@monmouth.edu](mailto:rcox@monmouth.edu)), Associate Professor of Digital Media, Monmouth University

In *Rules of Play: Games of Design Fundamentals*, Eric Zimmerman and Katie Selen define games as “system(s) in which players engage in artificial conflict, defined by rules, that results in a quantifiable outcome.” With this definition in mind, this panel seeks to examine both the art of games and games within art. Of particular interest is the critical analysis of analog games, including, but not limited to board games, card games, and artist-made games as gaming affords players the opportunity to bring the energetics of temporary worlds into the world of permanency toward social change. For example, Surrealists played exquisite corpse to tap into the subconscious given the mass destruction of World War I. By changing a chessboard and pieces to white, Yoko Ono made it impossible to sustain a battle between opponents. For over 20 years, Francis Alÿs filmed children playing games, particularly in places in turmoil. More than a shallow claim to the universality of play, critics describe how his films show the specificity of each group of children as they use games to build their own real worlds.

Submissions from any time period and geography welcome. Artists, designers, and art historians are all encouraged to apply.

Deadline: April 1, 2026 (11:59PM EST)

Submissions must include a paper title, abstract of 200 words or less, and a CV.

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The SECAC 2026 conference.

Rooted in a rich history of craft and reinvention, the 2026 SECAC conference will be guided by the theme *Interwoven: Threads, Patterns & Disruptions*. Known as the “Southern City of the Arts,” Winston-Salem has long woven together threads of tradition and transformation from its Moravian beginnings to its industrial rise in textiles and tobacco, and now into its second life as a hub for innovation and the arts.

*Interwoven: Threads, Patterns & Disruptions* evokes both the literal and metaphorical: the warp and weft of hand-made, home-grown, and self-reliant creative practices; the liminal nature of a city in transition, shaped by transplants, climate, and growth; and the patterns that emerge and disrupt across time, craft, and culture. The theme acknowledges the region’s textile heritage, where weaving connects Winston-Salem to Greensboro, High Point, and beyond while highlighting how the arts continue to interlace histories, communities, and futures.

SECAC 2026 invites artists, scholars, and educators to explore art as embedded in connections that hold memory, identity, resilience, and innovation within its threads. Through the interactions that occur at the conference including conversations, presentations, panels, and exhibitions, SECAC 2026 will honor the city’s layered past while extending its reach into the evolving landscape of contemporary practice.

This year, each applicant may submit two proposals, including for the new poster session, but may only present once at the conference. Final placements will be made by the session chairs and conference director and will be communicated to presenters by May 25, 2026.

Current SECAC Membership is required within ten days of acceptance; membership and conference regis-

tration are separate fees.

Sessions will be scheduled between 8:00 am and 5:00 pm on Thursday 10/22, Friday 10/23, and Saturday 10/24. Scheduling conflicts may be submitted after acceptance.

All presentations must be given in person; virtual presentations are not available unless required for health reasons, and virtual presenters must be fully registered for the conference. Sessions will not be broadcast or recorded.

Reference:

CFP: 2 Sessions at SECAC 2026 (Winston-Salem, 21-24 Oct 26). In: ArtHist.net, Feb 17, 2026 (accessed Apr 5, 2026), <<https://arthist.net/archive/51776>>.