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SPE’S CONFERENCE APP
Stay ahead of the curve, download SPE’s 2018 conference app, and keep up to date with conference activities.

Download “EventsXD” on your iPhone/Android device, then search for “SPE Annual Conference” to get connected! There, you will find all of the information found in our Conference Program Guide with added features like personalized schedules and interactive conversations to ensure you don’t miss a beat!
Welcome from the Conference Chair

Without doubt, we live in uncertain times, feeling the ground shift beneath us almost every day. As I write, historic storms, earthquakes, bombings, shootings, and wildfires have taken lives and devastated landscapes and homes. Refugees seeking safe havens find themselves unwelcomed. Hard-won civil liberties are under attack in our LGBTQ communities. In a recent NPR poll, 92% of African Americans experience discrimination for the color of their skin. And yet, we feel the support and activism within our communities. In many schools, students feel safe to express themselves with dignity and pride. The University of the Arts is one of those institutions; I take solace that this generation of students understands the value of empathy, engagement, and justice. SPE is also one of those spaces where we regularly engage one another and further our understanding of how photography matters in the world.

As Conference Chair, I am struck by the incredible strength and poignancy evinced from our students to our featured speakers as they forge new paths as stewards for the next generation of image-makers and educators. Featured speakers include: Anthony Goicolea, who raises notions of the near apocalyptic in his work, hauntingly close to the environment we find ourselves in; Stanley Wolukau-Wanambwa addresses not only power and race but investigates the photographic archive to compel us to question what we see; Zanele Muholi champions equality and representation of South African citizens, most notably its LGBTQ population.

Honored Educator Terri Warpinski; Future Focus Grant recipient Toni Pepe; and SPE/APHE International Partnership speaker Paul O’Leary are recognized for their contributions to photography and education. Our session speakers represent a breadth of practice: Lucia Nimcova’s work examines a lost generation with humor and respect; Sama Alshaibi’s poignant work challenges and reminds us of our need to address identity and the complexity of citizenry; Christine Elfman’s sublime work evidences the power of historical processes to communicate with contemporary audiences; and the screening of the documentary film honoring Patrick Nagatani—sadly taken from us too soon—reminds us to learn from the past, celebrate the present, and lead the future.

Thank you to SPE’s incredible staff, Ginnette Clark, Nina Barcellona Kidd, Kelley Wittkopp, and Jennifer Shea—none of this is possible without you! Thank you to Stacy Platt for taking Exposure online and curating engaging content. Jim Wyman, thank you for your leadership as our Executive Director. Thank you in advance to our volunteers who will work tirelessly throughout the conference.

A sincere thank you is extended to our exhibitors and sponsors! The relationships forged between image-makers, educators, and industry is the strength of this community and a testament to our shared path. Your support of our programs, departments, faculty, and students is greatly valued.

Thank you to my conference committee: Liz Wells, Jeff Curto, Marni Shindelman, Bill Gaskins, and Tomiko Jones. Your time, wisdom, and patience shaped this conference from the outset. Thank you to our local committee Julianna Foster (Chair), Mary Brown, Jeannie Pearce, Gabe Martinez, Byron Wolfe, Stephanie Bursese, and Daniel Krause. They represent Penn, Tyler, and Haverford faculty and staff, PPAC board members, collectors, image-makers, recent MFA grads, and longtime SPE members. Thank you to our Peer Review committee: Deborah Jack, Barbara Jo Revelle, Amy Giese, Carsten Meier, Margaret Stratton, DP Leighton, Libby Rowe, Anita Allyn, June Yong Lee, and Lauren Greenwald for culling through 220+ entries—you represent our chapters, our leadership, our caucuses—our members.

A special thank you to University of the Arts Board Member Larry Reichlin and each of the offices and individuals that assisted in securing Host Sponsorship: President David Yager, Dean Mark Campbell, School Director Lori Spencer, former Advancement VP Josie Burri, Interim Advancement VP Andrew Pack, and Major Gifts Associate Emily Bilodeau. Thank you to my UArts colleagues Julianna Foster, David Graham, Barbara Proud, Jordan Baumgarten, Jordan Rockford, Sandra Davis, Lindsay Sparagana, John Woodin, John Carlano, Vincent Feldman, Sid Sachs, Michael Ciervo, Jessica Kahle, Paul Healy, Laura Frazure, and Jacki Sullivan, and our student volunteers from UArts’ Photography Program — your commitment, contribution, and collegiality is unmeasurable and appreciated.

As Program Director of Photography at the University of the Arts, I am honored to serve as Chair for this conference. Uncertain Times reflects where we are in our present moment as citizens of the world, and the realities of academia and photo education in the broadest sense. More uncertainties loom on the horizon than ever before. Contingent faculty are undervalued and underpaid, resources grow slimmer for art, cultural, and educational institutions, the academy is being challenged for its value and values. Photography, arguably the most ubiquitous medium in the world, has far greater reach than it has ever had. Our responsibilities as makers, educators, learners, thinkers, cultural leaders, and as consumers is to raise the bar of critical thinking and visual literacy, and provide a supportive platform for image-makers and thought leaders to express, exchange, and engage; to record, remember, reflect; to challenge ourselves first, and one another second; to provide reprieve in beauty; and to critically serve as a catalyst for positive change.

With reverence, welcome, and regard,
Anne Massoni
Conference Chair
Welcome from the Host Institution

Dear SPE Conference Attendees,

Welcome to Philadelphia! The University of the Arts is proud to host the 2018 Annual Conference of the Society for Photographic Education. Having just celebrated our 140th anniversary, UA Arts has been a national leader in helping to develop creative leaders in the visual and performing arts and design since 1876. We are particularly proud of our long legacy of excellence in photography; we count among our innovative and discipline-changing alumni Irving Penn and Deborah Willis, and our faculty has included such pioneers in the field as Ray Metzker and Alexey Brodovitch. As a photographic artist myself, I am especially pleased that our institution is hosting this important event.

It is serendipitous that this year’s conference, with its theme of “Uncertain Times: Borders, Refuge, Community, Nationhood,” is being held in Philadelphia. The focus on image-making as a powerful catalyst for political and societal change, and particularly so for images captured today by ordinary citizens on mobile devices—and the questions of citizen artists—echoes the revolutionary rise by the citizens of our nascent nation 241 years ago just blocks from this conference venue.

Today, the City of Philadelphia remains a leader in upholding the ideals of our nation’s founders—that all are created equal, and that all should have the opportunity to become valuable and valued contributors to our society. Philadelphia is a proud sanctuary city, and its population is one of the most diverse of any city in America. The University of the Arts’ own commitment to the ideals embodied in the documents signed a short walk from our campus two centuries ago is embedded in our Core Values: “We are a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all its forms.”

So as you enjoy your time in Philadelphia, I encourage you to visit our campus in the heart of the dynamic Avenue of the Arts, and to also venture out to experience some of the extraordinary history that is right at your doorstep, and the legacy of which remains intensely relevant today.

David Yager
President & CEO
The University of the Arts

© David Jackson
Special Events

Thursday

SPE Annual Members’ Meeting & Roundtable
12:00 – 1:30 pm  |  Meeting Room 302-303

All SPE members are invited and encouraged to attend the annual meeting of the membership. The SPE Members’ Meeting is a forum for discussion of SPE business and information regarding the direction of the organization. Acquaint yourself with SPE’s Board and Staff; learn about important organizational business, news, and updates. The membership will have a chance to address the leadership. Please plan to attend our annual meeting. Light refreshments will be served, and no other programming will conflict with this meeting.

Exhibits Fair Opening Welcome Reception
7:00 – 8:30 pm  |  Franklin Hall B (Exhibits Fair)

The conference kicks off with an Opening Reception on the exhibit hall floor. This light hors d’oeuvres and cash bar reception is a great way for attendees to network with one another and visit exhibitors without scheduling conflicts!

Curator Portfolio Walkthrough
8:30 – 11:00 pm  |  Headhouse Tower

SPE welcomes attendees to participate in the annual Curator Portfolio Walkthrough. Attendees who preregistered for the event are welcome to display their work, and all attendees can peruse the work displayed. This event offers an opportunity for students and professional members to share their work with the public, local and SPE member curators, collectors, historians and scholars, and to receive feedback in an informal setting.

Sequential entry and setup will begin for exhibiting attendees at 8:00 pm outside Liberty Ballroom in the Headhouse Tower. Any unclaimed tables are first come, first served beginning when doors open to all conference attendees and guest curators at 8:30 pm. Come peruse the rows of tables, and see what looks interesting! Mingle with fellow attendees, and have fun! If you have any questions, please see a Registration Team Member in the Franklin Hall Foyer.

Ongoing Events Friday-Saturday

Career Mentoring
Friday and Saturday, 10:00 am – 12:00 pm
Independence Ballroom Salon I

Preregistration for mentoring takes place on Thursday from 8:00 am – 7:00 pm in the Franklin Hall Foyer. Day-of walk-ins are welcome.

Career Mentoring is open to adjunct/contingent faculty, MFA candidates and recent graduates. A handful of volunteer mentors will be available during two sessions over the weekend to conduct mock interviews, receive feedback on teaching packets, and discuss professional development strategies which fall outside of the scope of professional portfolio reviews (such as professional development, seeking gallery representation, museum acquisitions, etc.).

Ask an Editor
Exposure 2.0: one-on-one discussions on ideas, teaching, and creative work with SPE’s Exposure editor Stacy J. Platt
Friday and Saturday, 2:00 – 4:00 pm
Liberty Ballroom Foyer, near Portfolio Review waiting area

Have you had a chance to read the new Exposure that launched online with Medium? Exposure has a new tone, is embarking on covering new terrain, and is now open, free, and accessible to all. Come by and chat with Exposure’s editor Stacy J. Platt, and share your ideas, concerns, and content wish lists. Curators, gallerists, arts writers, critics, students, and educators are especially encouraged to drop in for conversation.

What are the possibilities that you’d love to see the Exposure journal manifest? What kinds of conversations are we not having that you’d love to find? What educators are doing really innovative things that you’d like to tell us about and have us follow up on? What kinds of issues and/or themes have been keeping you up at night in the photo world that we’re not covering … but could?

Friday

Industry & Education Forum
8:00 – 9:45 am  |  Meeting Room 304-305
Industry, Educators, and Students
Moderated by Tom P. Ashe

This forum will feature four tables each focusing on a different topic: curriculum, demonstrations, resources, and students. The students’ table will allow those currently learning photography to add their important perspectives into the conversation. Set your alarms early, and join us for this engaging forum! See page 14 for more details.

Chapter Meetings
12:00 – 12:45 pm
International – Independence Ballroom I
Mid-Atlantic – Meeting Room 302-303
Midwest – Grand Ballroom Salon G
Northeast – Grand Ballroom Salon I
Northwest – Independence Ballroom III
South Central – Grand Ballroom Salon K
Southeast – Grand Ballroom Salon H
Southwest – Independence Ballroom II
West – Meeting Room 304-305

Catch up on the latest SPE news with your regional friends and colleagues by attending your chapter meeting. Chapter meetings are the best place to make new contacts, mingle with friends, get involved with SPE, share information about important activities, and stay informed about events closest to home.

The University of the Arts Exhibition Opening and Reception
6:30 – 8:30 pm  |  The University of the Arts Hamilton & Arronson Galleries
Sponsored by The University of the Arts

Please join us at The University of the Arts for an evening of exhibitions, including SPE’s 6th Annual Combined Caucus Juried Exhibition. Receptions will be held in four academic buildings on UArts’ campus. With eight formal exhibitions and several pop-up and work-in-progress displays, The University of the Arts looks forward to hosting you as we kick off First Friday in Philadelphia.
On-going Events in the Exhibits Fair (Franklin Hall B)
Friday – Saturday

Exhibits Fair
Friday and Saturday, 10:00 am – 4:30 pm
Situated in the center hub of conference activities, the Exhibits Fair is a unique opportunity to engage with university and institutional representatives, meet face to face with industry professionals, publishers, and others eager to talk about the latest and greatest equipment, supplies, books, and opportunities in the field. The Exhibits Fair also hosts a range of conference activities such as the Member Pin Up Show, Silent Auction, and Raffle. Read below for more information.

NEW THIS YEAR! Exhibit Hall Passport Contest
Drawing takes place at 3:15 pm on Saturday
The 2018 SPE Annual Conference will feature a great new game to engage attendees and exhibitors in the exhibit hall—the Exhibit Hall Passport Contest!

How to Play: You received a Passport game card inserted in your conference program guide. All you need to do is visit at least 30 exhibitors listed on the Passport, talk with the exhibitor, and take some time to view their products and demonstrations. You will then be rewarded with some great information and a custom stamp in their corresponding square on your passport.

Once you have filled at least 30 of the squares on your passport, turn your completed game card in at the Registration counters (located outside the Exhibits Hall in the Franklin B Hall Foyer) by 3:00 pm on Saturday, and be entered in the prize drawing for an original Patrick Nagatani print!

Prize Drawing: The prize drawing will take place on Saturday at 3:15 pm in the Exhibits Hall, starting off SPE’s Annual Raffle drawing. Only participants who completed at least 30 stamped squares of the game card will be eligible for the prize drawing. You DON’T want to miss this opportunity to win an original Patrick Nagatani print from SPE’s fine print collection.

Winners will be drawn at random and must be present at the prize drawing to win. To claim prize, winners must show their name badge for identification within 60 seconds of being drawn. Exhibitors are asked not to submit game cards.

Member Pin Up Show
Friday and Saturday, 10:00 am – 4:30 pm
The Member Pin Up Show is back again this year! All member attendees are invited to hang a print (no larger than 11”x14”) to exhibit throughout the duration of the Exhibits Fair Friday and Saturday. SPE will provide wall space and pins for members wishing to participate. Prints will be hung on a first come, first served basis, as space permits. Participating members should include their name and image information beneath each image, as no labeling will be provided. Participants should collect their print at the end of the Exhibits Fair between 3:30 – 4:00 pm on Saturday or forfeit their print. This is a fun, casual opportunity to share your work with the attendees.

Silent Auction
Open for bids Thursday, 7:00 – 8:30 pm; Friday, 10:00 am – 4:30 pm; and Saturday, 10:00 am – 12:15 pm
Bid on a fantastic roster of products from our donors including books, photographic supplies, marketing consultation, premium inkjet photo paper, online photography services, and much more. Timing is everything with the Silent Auction, so be sure to place your bids before 12:15 pm Saturday when the auction closes!

Raffle
On view Thursday, 7:00 – 8:30 pm; Friday, 10:00 am – 4:30 pm; and Saturday, 10:00 am – 12:15 pm
SPE has compiled an impressive selection of print donations by esteemed photographers from around the country. Enter for your chance to walk away with some serious conference swag. For only $10 you might be the lucky winner of a piece of photographic history while supporting SPE. Tickets may be purchased at Registration and from Board Members. Keep an eye out for the yellow buttons that say, “Raffle Tickets Here.” Make sure to purchase your tickets and make your selections before Saturday at 3:15 pm when the Raffle drawing begins.

Ticket prices: $10 for one ticket, $25 for three tickets, $100 for 20 tickets

Saturday

Silent Auction Closing
Closing begins at 12:15 pm | Franklin Hall B (Exhibits Fair)
GET TO THE EXHIBITS FAIR AND PLACE YOUR BIDS! Timing is everything with the Silent Auction; be sure to place your bids before 12:15 pm when the auction closes!

Raffle Drawing & Reception
Raffle reception begins at 2:45 pm with light hors d’oeuvres and cash bar. Drawing begins at 3:15 pm | Franklin Hall B (Exhibits Fair)
The Raffle Drawing will begin at 3:15 pm. Winning tickets MUST be identified within 60 seconds of being drawn to receive raffle item(s). Raffle winner will be asked to show the other half of their winning ticket to receive their item(s). If you are unable to attend the raffle drawing, you may send a representative; however, they must have your ticket in hand. Good luck to all!

Meet & Greet: SPE Media Festival Filmmakers and Jurors
7:15 – 8:30 pm | Circ Restaurant (Hotel Lobby Bar)
Stop by the hotel lobby bar between 7:15 and 8:30 pm for an informal meet and greet with SPE Media Festival filmmakers and jurors. Media Festival location and times can be found on page 24.

Dance Party
10:30 pm – 1:30 am | Grand Ballroom Salon H
One of the most highly anticipated events of the conference! Three days of intellectual stimulation can sometimes lead to oversaturation, so blow off that excess steam on the SPE dance floor!
# Conference Schedule

### Presentation Key:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADS</td>
<td>Adobe Demo Session</td>
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<td>B</td>
<td>Business Meeting</td>
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<td>D</td>
<td>Dialogic</td>
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<tr>
<td>EGS</td>
<td>Evening Guest Speaker</td>
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<td>I</td>
<td>Imagemaker</td>
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<tr>
<td>INV</td>
<td>Invited Speaker</td>
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<td>IS</td>
<td>Industry Seminar</td>
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<td>L</td>
<td>Lecture</td>
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<tr>
<td>P</td>
<td>Panel</td>
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<tr>
<td>T&amp;L</td>
<td>Teaching &amp; Learning</td>
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### Meeting Room Key:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>BR</td>
<td>Ballroom</td>
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<tr>
<td>GB</td>
<td>Grand Ballroom</td>
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### WEDNESDAY, FEBRUARY 28

<table>
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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>4:00 – 6:00 pm</td>
<td>Student Volunteer Training 1</td>
<td>Meeting Room 305</td>
</tr>
<tr>
<td>6:00 – 8:00 pm</td>
<td>Preregistration Badge Pick-up</td>
<td>Franklin Hall Foyer</td>
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<tr>
<td>8:00 – 10:00 pm</td>
<td>Student Volunteer Training 2</td>
<td>Meeting Room 305</td>
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### THURSDAY, MARCH 1

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<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00 am – 7:00 pm</td>
<td>Registration &amp; SPE Store Open</td>
<td>Franklin Hall Foyer</td>
</tr>
<tr>
<td>8:00 – 11:00 am</td>
<td>2018 Student Seminar with Mary Virginia Swanson and Susan Kae Grant volunteers &amp; scholarship recipients only</td>
<td>GB Salon G</td>
</tr>
<tr>
<td>9:00 am – 6:00 pm</td>
<td>2018 SPE Media Festival</td>
<td>Meeting Room 301</td>
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<tr>
<td>10:30 – 11:30 am</td>
<td>Screening of: “Patrick Nagatani: LIVING IN THE STORY”</td>
<td>GB Salon H</td>
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<tr>
<td>12:00 – 1:30 pm</td>
<td>SPE Annual Members’ Meeting &amp; Roundtable</td>
<td>Meeting Room 302-303</td>
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<tr>
<td>2:00 – 4:00 pm</td>
<td>Graduate Presentations: Melissa Kreider, Razan AlSalah, Emily Wiethorn, Peter Hiatt, Fatemeh Bajmoradi D Dialogic: COMMUNITY: Anne Goldberg &amp; Maxine Payne, Hellen Gaudence, Soonhwa Oh, Claire Beckett, Genevieve Allison &amp; Elliot Ross</td>
<td>GB Salon G</td>
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<tr>
<td>5:30 – 7:00 pm</td>
<td>EGS Evening Guest Speaker: Anthony Goicoeal “Photography as Painting”</td>
<td>GB Salon H</td>
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<tr>
<td>7:00 – 8:30 pm</td>
<td>Exhibits Fair Opening Reception</td>
<td>Franklin Hall B</td>
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<tr>
<td>8:30 – 11:00 pm</td>
<td>Curator Portfolio Walkthrough</td>
<td>Headhouse Tower</td>
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### FRIDAY, MARCH 2

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<tr>
<td>8:00 am – 5:30 pm</td>
<td>Registration &amp; SPE Store Open</td>
<td>Franklin Hall Foyer</td>
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<tr>
<td>8:00 – 10:00 am</td>
<td>B High School Educators Meeting</td>
<td>Meeting Room 302-303</td>
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<tr>
<td>8:00 – 9:45 am</td>
<td>Industry &amp; Education Forum, Moderated by Tom P. Ashe: “Industry, Educators, and Students”</td>
<td>Meeting Room 304-305</td>
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<tr>
<td>9:00 am – 6:00 pm</td>
<td>2018 SPE Media Festival</td>
<td>Meeting Room 301</td>
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<tr>
<td>9:00 am – 3:30 pm</td>
<td>Student Portfolio Critiques</td>
<td>Liberty Ballroom</td>
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<tr>
<td>9:00 – 10:45 am</td>
<td>P Matt Eich, Annie Flanagan, Jared Ragland, and Catherine Wilkins: “Foreign Domestic: Identification, Differentiation and Related Strategies in Social Documentary Practice” D Dialogic: MALE IDENTITY: Kerry Skarbakka, Kelvin Burzon, Marc Ohrem-Leclef, David Barnes</td>
<td>GB Salon G</td>
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<tr>
<td>9:00 – 10:30 am</td>
<td>ADS Julieanne Kost: “Lightroom Classic CC: Insider Secrets” sponsored by Adobe Systems, Inc.</td>
<td>GB Salon K</td>
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<tr>
<td>9:00 – 9:45 am</td>
<td>L Lisa Kaplan: “‘White Trash’ and ‘Dirty Mexicans:’” The Legacy of the FSA Photographic Archive in Imagining Citizens”</td>
<td>GB Salon I</td>
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<tr>
<td>Time</td>
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<tr>
<td>10:00 am – 12:00 pm</td>
<td>Exhibits Fair, Silent Auction, and Raffle Items on View</td>
<td>Franklin Hall B</td>
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<tr>
<td>10:00 am – 11:00 am</td>
<td>Multicultural Caucus Meeting</td>
<td>Meeting Room 304-305</td>
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<tr>
<td>10:00 – 10:45 am</td>
<td>Nadia Sablin: “At the Edge of the World”</td>
<td>GB Salon I</td>
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<tr>
<td>11:00 am – 12:00 pm</td>
<td>Exhibits Fair Coffee Break</td>
<td>Franklin Hall B</td>
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<tr>
<td>11:00 – 11:45 am</td>
<td>T&amp;L Marri Corn and Rebecca Hopp: “Identity: Community &amp; The Global Refugee Crisis”</td>
<td>GB Salon G</td>
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<td>I Sheila Pree Bright: “#1960Now: We Love Our People”</td>
<td>GB Salon H</td>
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<td></td>
<td>I Lucia Nimcova: “KHRONIKY”</td>
<td>GB Salon I</td>
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<tr>
<td>12:00 – 12:45 pm</td>
<td>International Chapter Meeting</td>
<td>Independence BR I</td>
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<td>Mid-Atlantic Chapter Meeting</td>
<td>Meeting Room 302-303</td>
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<td>Midwest Chapter Meeting</td>
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<td>Northeast Chapter Meeting</td>
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<td>Northwest Chapter Meeting</td>
<td>Independence BR III</td>
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<td>South Central Chapter Meeting</td>
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<td>Southeast Chapter Meeting</td>
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<td></td>
<td>Southwest Chapter Meeting</td>
<td>Independence BR II</td>
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<td></td>
<td>West Chapter Meeting</td>
<td>Meeting Room 304-305</td>
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<tr>
<td>1:30 pm</td>
<td>Exhibits Fair Coffee Break</td>
<td>Franklin Hall B</td>
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<tr>
<td>1:00 – 2:00 pm</td>
<td>Anahid Ghorbani, Betsy Leonard, and Judy Natal: “Diane Dammeyer Fellowship for Photographic Arts &amp; Social Issues: An Entrepreneurial Model Building Bridges between Photography, Social Engagement, Community, Social Justice, and Education”</td>
<td>GB Salon G</td>
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<tr>
<td>1:00 – 1:45 pm</td>
<td>Annu Palakunnathu Matthew: “Migration of Memory”</td>
<td>GB Salon H</td>
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<td>Louie Palu: “New Cold War”</td>
<td>GB Salon I</td>
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<td>Karina Aguilera Skvirsky: “The Perilous Journey of María Rosa Palacios”</td>
<td>GB Salon K</td>
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<tr>
<td>2:00 – 3:30 pm</td>
<td>Julieanne Kost: “Lightroom CC: The Evolution Continues”</td>
<td>GB Salon H</td>
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<td>sponsored by Adobe Systems, Inc.</td>
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<tr>
<td>2:00 – 2:45 pm</td>
<td>Contingent Faculty Caucus Meeting</td>
<td>Meeting Room 302-303</td>
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<td>Daniel Milnor: “The Future of Self-Publishing for Photographers”</td>
<td>GB Salon I</td>
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<td>sponsored by Blurb, Inc.</td>
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<tr>
<td>2:00 – 2:45 pm</td>
<td>A. D. Coleman: “Deconstructing Robert Capa’s D-Day: The Unmaking of a Myth”</td>
<td>GB Salon K</td>
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<td></td>
<td>sponsored by Freestyle Photo and Imaging Supplies</td>
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<td></td>
<td>Nino Rakichevich: “How to See Beyond the Obvious!”</td>
<td>GB Salon K</td>
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<td>sponsored by Sony</td>
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</tr>
<tr>
<td>5:00 – 6:30 pm</td>
<td>2018 Awards and Honored Educator Ceremony: Terri Warpinski Presented by Steve Bliss and Lawrence McFarland</td>
<td>GB Salon H</td>
</tr>
<tr>
<td>6:30 – 8:30 pm</td>
<td>The University of the Arts Exhibition Opening and Reception</td>
<td>UArts Hamilton &amp; Arronson Galleries</td>
</tr>
<tr>
<td>8:30 – 10:30 pm</td>
<td>Tyler School of Art/Temple University/Alumni Reception</td>
<td>Meeting Room 302-303</td>
</tr>
</tbody>
</table>
### SATURDAY, MARCH 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 – 9:00 am</td>
<td>B</td>
<td>Women’s Caucus Meeting</td>
<td>Meeting Room 302-303</td>
</tr>
<tr>
<td>8:30 am – 6:30 pm</td>
<td></td>
<td>Registration &amp; SPE Store Open</td>
<td>Franklin Hall Foyer</td>
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<tr>
<td>9:00 am – 6:00 pm</td>
<td></td>
<td>2018 SPE Media Festival</td>
<td>Meeting Room 301</td>
</tr>
<tr>
<td>9:00 am – 3:30 pm</td>
<td></td>
<td>Professional Portfolio Reviews</td>
<td>Independence BR II &amp; III</td>
</tr>
<tr>
<td>9:00 – 10:45 am</td>
<td>P</td>
<td>Clarissa Bonet, Jess T. Dugan, Kevin Miyazaki, and Rafael Soldi: “Everyday I’m Hustlin’: Artists Talk about Money”</td>
<td>GB Salon G</td>
</tr>
<tr>
<td>9:00 – 10:30 am</td>
<td>ADS</td>
<td>Juliaanne Kost: “Photoshop CC: Beyond the Obvious” sponsored by Adobe Systems, Inc.</td>
<td>GB Salon K</td>
</tr>
<tr>
<td>9:00 – 9:45 am</td>
<td>T&amp;L</td>
<td>Claire Giddings, Ramy Khair, and Heather O’Brien: “Undoing Conditioning: Towards a Reciprocal Pedagogical Practice in the Middle East”</td>
<td>GB Salon I</td>
</tr>
<tr>
<td>10:00 am – 4:30 pm</td>
<td></td>
<td>Exhibits Fair, Silent Auction, and Raffle Items on View</td>
<td>Franklin Hall B</td>
</tr>
<tr>
<td>10:00 am – 12:00 pm</td>
<td></td>
<td>Career Mentoring</td>
<td>Independence BR I</td>
</tr>
<tr>
<td>10:00 – 10:45 am</td>
<td>I</td>
<td>Pablo Delano: “Uncovering the Museum of the Old Colony”</td>
<td>GB Salon I</td>
</tr>
<tr>
<td>11:00 am</td>
<td></td>
<td>Exhibits Fair Coffee Break</td>
<td>Franklin Hall B</td>
</tr>
<tr>
<td>11:00 – 11:45 am</td>
<td>T&amp;L</td>
<td>Lorenzo Triburgo: “Beyond Tolerance: Pedagogy as Resistance”</td>
<td>GB Salon G</td>
</tr>
<tr>
<td>11:00 – 12:00 pm</td>
<td>I</td>
<td>Mark Klett and Byron Wolfe: “The Place No One Knew’ and the Reemergence of a Drowned River”</td>
<td>GB Salon H</td>
</tr>
<tr>
<td>11:00 – 12:00 pm</td>
<td>I</td>
<td>Zora Murff: “Corrections: Identification, Influence, and Image”</td>
<td>GB Salon I</td>
</tr>
<tr>
<td>12:15 – 12:45 pm</td>
<td></td>
<td>Silent Auction Closing</td>
<td>Franklin Hall B</td>
</tr>
<tr>
<td>1:00 – 2:30 pm</td>
<td>ADS</td>
<td>Juliaanne Kost: “Showcasing Work: Adobe Spark, Behance, and Portfolio” sponsored by Adobe Systems, Inc.</td>
<td>GB Salon K</td>
</tr>
<tr>
<td>1:00 – 1:45 pm</td>
<td>I</td>
<td>Moritz Neumüller: “From GO NO GO to La Grieta: European Photobooks on Borders, Immigration and Refugees”</td>
<td>GB Salon G</td>
</tr>
<tr>
<td>1:00 – 1:45 pm</td>
<td>I</td>
<td>Sama Alshabi: “Ever Father”</td>
<td>GB Salon H</td>
</tr>
<tr>
<td>2:00 – 2:45 pm</td>
<td>INV</td>
<td>Toni Pepe: “Artist/Mother: The Maternal Experience as a Creative Catalyst”</td>
<td>GB Salon G</td>
</tr>
<tr>
<td>2:00 – 2:45 pm</td>
<td>INV</td>
<td>2018 Honored Educator Terri Warpinski: “Death</td>
<td>s</td>
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<tr>
<td>2:00 – 2:45 pm</td>
<td>INV</td>
<td>Paul O’Leary: “Photocitizens- Students as Co-Producers”</td>
<td>GB Salon I</td>
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<tr>
<td>2:45 pm</td>
<td></td>
<td>Pre-Raffle Reception</td>
<td>Franklin Hall B</td>
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<tr>
<td>3:15 – 4:30 pm</td>
<td></td>
<td>Raffle Drawing</td>
<td>Franklin Hall B</td>
</tr>
<tr>
<td>6:00 – 7:00 pm</td>
<td>EGS</td>
<td>Evening Guest Speaker: Zanele Muholi, “Zanele Muholi On Visual Activism”</td>
<td>GB Salon H</td>
</tr>
<tr>
<td>7:15 – 8:30 pm</td>
<td></td>
<td>Meet &amp; Greet: SPE Media Festival Filmmakers and Jurors</td>
<td>Circ Restaurant</td>
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<tr>
<td>10:30 pm – 1:30 am</td>
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<td>Dance Party</td>
<td>GB Salon H</td>
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### SUNDAY, MARCH 4

<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>9:30 – 10:30 am</td>
<td>B</td>
<td>High School Educator Meeting</td>
<td>Independence BR III</td>
</tr>
<tr>
<td>11:00 am – 12:00 pm</td>
<td>B</td>
<td>LGBTQ Caucus Mentoring Sessions</td>
<td>Independence BR III</td>
</tr>
</tbody>
</table>
Host & Sponsors

SPE wishes to thank our Host Institution The University of the Arts and sponsors for their generous support!

HOST INSTITUTION • The University of the Arts

GOLD LEVEL SPONSORS • Adobe Systems, Inc. • Bostick & Sullivan • Canon USA • Columbia College Chicago Freestyle Photo and Imaging Supplies • FUJIFILM North America Corporation • Sony

SILVER LEVEL SPONSORS • Blurb, Inc. • Falmouth University • Hahnemühle • Innova Art Ltd
4th Floor
Franklin Hall B & Foyer
Registration
Welcome Reception
Exhibits Fair
Member Pin Up Show
Silent Auction & Raffle

5th Floor
Grand Ballroom Salons
Student Seminar
General Sessions
Industry Seminars
Adobe Demo Sessions
Evening Guest Speakers
Dance Party
Session Details

Presentation Categories

- **Dialogic** (15 mins) – presentation on artist's own artistic work
- **Evening Guest & Invited Speaker** (45-60 mins) – selected by conference committee
- **Graduate Student** (15 mins) – short presentation of a graduate student's own artistic work and a brief introduction to his or her graduate program
- **Imagemaker** (45 mins) – presentation on artist's own artistic work
- **Industry Seminar & Adobe Demo Session** (60-90 mins) – Gold level sponsored seminars
- **Lecture** (45 mins) – presentation on historical topic, theory, or another artist's work
- **Panel** (90 mins) – a group led by a moderator to discuss a chosen topic
- **Teaching & Learning** (45 mins) – presentations, workshops, and demos that address educational issues, including teaching resources and strategies (syllabi, videos, assignments, readings, class prep/setup, and PowerPoint presentations); curricula to serve diverse artists and changing student populations; seeking promotion and tenure; avoiding burnout; and professional exchange

THURSDAY, MARCH 1

8:00 – 11:00 am

**Student Seminar**

*Mary Virginia Swanson and Susan kae Grant*

Open to volunteers and scholarship recipients only

Grand Ballroom Salon G

Back by popular demand, this year’s student volunteer/scholarship seminar will graciously and enthusiastically introduce participants to the SPE community while providing insight into careers in photography that emphasize education, networking, opportunities for artists, activism, and professional practices. This intensive workshop focuses on strategies for preparing for life as an artist in today’s economy. Discussions will address structures for making work, creating networks, and getting your work into the public arena, print sales, licensing existing work, and securing commissions to create new work for clients.

10:30 – 11:30 am

**Screening of: “Patrick Nagatani: LIVING IN THE STORY”**

*Filmmaker, Lynn Estomin*

Grand Ballroom Salon H

This film documents thirty-five years of armtmaking by distinguished SPE member Patrick Ryoichi Nagatani, pioneer of the Contemporary Constructed Photographic Movement. Patrick’s innovative, prolific work deals with anxiety in the nuclear age and methods of healing and transcendence. Scott Nagatani's hauntingly beautiful music score provides the film’s soundtrack.

2:00 – 4:00 pm

**Graduate Presentations**

*Grand Ballroom Salon G*

**Remnants: The Realities of Sexual and Domestic Assault**

*Melissa Kreider*

Remnants is an exploration of the successes or failures of the reactionary structures that are responsible for engaging victims of sexual and domestic abuse. Remnants ranges from sites of sexual/domestic assault, sexual assault evidence collection kits, the backlog of kits, the crime labs in which these kits are tested, and finally survivors themselves. These aspects create a complicated and intimidating maze of steps a survivor may maneuver if they choose to rely on the justice system for assistance. This work does not serve to create a negative response, but exists as evidence of the reality many face when assaulted.

**Rephotography for Contested Hxstories**

*Razan AlSalah*

AlSalah’s father tells her that he was definitely born on a “Stanton street” in Haifa. She consulted the archive: “A well at the corner of the Burj St. (today Mawaleh Hashichrur), and Stanton St. (today Shivat Zion), Haifa, 1933.” AlSalah finally locates the intersection of Burj and Stanton on Google Street View. She’s so happy. She’s also a little bit nervous. This will be the first time she sees Palestine. AlSalah matches the archival image to the street intersection: this intersection is rephotography: the superimposition of different hxstories, different ways of imagemaking and different systems of oppression, all reflections of one another.

**A Certain Kind of Woman**

*Emily Wiethorn*

Wiethorn aims to discuss issues of feminine identity, a woman’s indeterminate place in our turbulent society and political climate, society’s influence on us as we age, and how those choices impact our adult identities. Through Wiethorn’s own personal experiences of growing up and the impact of her mother, she will examine these topics from a personal perspective while also giving the viewer context to relate the work back to their own life and experiences.
No Unsacred Places
Peter Hiatt

“There are no unsacred places; there are only sacred places and desecrated places.” — Wendell Berry

In the suburban landscape of the United States, retail centers are a dominant feature. These places often have a drainage ditch along their perimeter, where trees grow dense and high. The density of the trees creates the clear implication that they are not to be breached; that this is the edge of the space. Inside of the foliage, these ditches are shockingly, defiantly natural, even though they have taken shape artificially. Hiatt's photographs confront these hidden places and the implications that they hold.

It's Hard to Kill
Fatemeh Baigmoradi

Around 30 years ago, a few years after the 1979 Islamic Revolution in Iran, Baigmoradi’s father burned a lot of photos that referenced his membership in a specific pre-revolution political party. Her father and others burned these photos due to the risk of being arrested. Thinking of this act, calls to attention a few important questions about memory, history, and their representation: How does self-censorship affect our memory and personal history? Does the act of burning omit the individual from individual or national history, or add non-representational characteristics to that? ...

Dialogic: COMMUNITY

Moderated by Jordan Baumgarten, The University of the Arts Faculty
Grand Ballroom Salon H

This Dialogic session is a carefully curated series of five concise 15-minute presentations. Each presenter addresses a community identified by geolocation, environment, demographics, statistics, ethnicity, culture, and/or religion—but more importantly communities identified by individuals and their stories.

Networking and small group discussions among the attendees and presenters will take place at the conclusion of the series of presentations.

Rural Women and Globalization
Anne Goldberg & Maxine Payne

Photographer Maxine Payne and anthropologist Anne Goldberg began collaborating in 2006 on the Rural Women and Globalization Project. Payne and Goldberg use oral history and photography to document the lives of rural women in five sites: San Luis, Costa Rica; Douglas, Arizona and Agua Prieta, Sonora on the US-Mexico border; Bagamoyo, Tanzania; Vinh Linh, Vietnam; and in rural Arkansas. Published in Practicing Anthropology and elsewhere, the project is ongoing. Payne’s black-and-white, gelatin silver portraits from each international site join text panels compiled from interviews that Goldberg conducts with the women. The work is available for exhibition.

Magharibi: Moving Westwards
Hellen Gaudence

Magharibi—Swahili for the navigation point west of the sun—signals both a geographical location and a sense of routing toward a particular direction. Gaudence is referencing an aspirational journey out of Africa toward the western world, divulging the black body’s experiences of movement across borders and the aftermath of situating oneself in a non-native space. The work speaks to present-day construction of the African Diaspora and the influence of place and historical memory upon one’s identity.

Coastal Regions: Delta
Soonhwa Oh

This series of landscape photographs, “Coastal regions: Delta,” explores the impacts of the recent climate changes on the landscapes and informs viewers about the resilience that the residents endure, and the shocks and stresses that are dealt with, at state and individual levels. The photographer aimed at addressing the impacts of the climate change and the complex chain reaction it generates on the land and people. The unpredictable weather conditions will induce a significant fall in rice and fishery production. The shortage in fresh water supply will induce increase in pesticide usages and difficulties in livestock farming. Thus, food security will be at risk and inevitably those who cannot have the ends meet will start leaving their homes, and migration will ensue.

The Converts: New Muslims in America
Claire Beckett

The Converts (2011-present) deals with American converts to Islam. With this project, Beckett photographs people not born into Muslim families who have themselves embraced the faith. She explores how converts understand their identities, as well as the relationships that they have with their birth and adopted religions, families, and communities. These questions become especially charged when situated against the backdrop of recent history, including 9/11, the War on Terror, and the rise of the Islamic State. In a society that falsely constructs “American” and “Muslim” as diametrical opposites, what is the experience of people who have traversed this imagined line?

La Frontera and the American Backyard
Genevieve Allison & Elliot Ross

From Brownsville, Texas, to San Diego, California, we traveled the length of the 2,000-mile US-Mexico border in the wake of Trump’s election in an effort to understand the real-politiks of the region. In what turned into a four-month journey, we tried to look beyond the “border” as a political flashpoint and explore the unique cultural complexion of the borderlands. Through a series of interviews, portraits, and topographical studies, we saw a larger, less transparent story to be told about the Southern border to do with creolization, acculturation, habitat loss, surveillance, and diversity.
Evening Guest Speaker

Anthony Goicolea

Grand Ballroom Salon H

Anthony Goicolea will speak about how his photographic work has evolved from his early self-portraits to his more recent landscapes. Goicolea will explain how he explores an approach to photography as if it were painting, performance art, and sculpture—as well as how his painting and photographic practice enjoy a symbiotic relationship. From his early straightforward photography, to digital alterations, to painting his own negatives, to creating photo/sculpture/drawing hybrids, Goicolea explores the perimeters and boundaries of what it means to be a photographer in the context of contemporary art.

FRIDAY, MARCH 2

8:00 – 9:45 am

Industry & Education Forum

Industry, Educators, and Students

Meeting Room 304-305

Moderated by Tom P. Ashe with table hosts:
Curriculum – Veronica Cotter (Education Development and Sales Manager, Hahnemühle USA), Therese Mulligan (Professor, Administrative Chair, Rochester Institute of Technology), and Mark Olson (Professor of Photography & Videography, College of Southern Nevada)

Demonstrations – Joe Lavine (Manager of Educational Services, Profoto US) and Bob Rose (Assistant Professor, Rochester Institute of Technology; Editor-at-Large, Photo District News)

Resources – Brenda K. Hipsher (National Manager of Educational Markets, MAC Group) and Garin Horner (Assistant Professor, Department Chair, Adrian College)

Student Issues – Jeff Curto (Professor Emeritus of Photography, College of DuPage), and John Scott (Professional & Commercial Sales Manager, Roberts Camera)

For us, as professionals, educators, students, and artists, photography continues to evolve in exciting and challenging ways. To help us educators and students alike manage these changes and thrive, we need to reinforce and build community and strengthen collaboration through continued dialogue. Once again, there will be four tables, each hosted by a pair of education and industry representatives. The “Curriculum” table will focus on pedagogical concerns common to both parties, the “Demonstrations” table will concentrate on issues surrounding demonstrating equipment or techniques, and the “Resources” table will look at the importance of providing and obtaining the needed supplies and information for teaching photography. To this we will add a fourth table. The “Students” table will allow those currently learning photography to add their important perspectives and needs to the discussion. Participants will be able to go from table to table to discuss and hear about issues pertinent to them. At the end, each group will report on their observations, conclusions, and next steps.

9:00 – 10:45 am

Foreign Domestic: Identification, Differentiation and Related Strategies in Social Documentary Practice

Matt Eich, Annie Flanagan, Jared Ragland, and Catherine Wilkins

Grand Ballroom Salon G (Panel)

From Jacob Riis’ “How the Other Half Lives” to more recent contemporary documentary projects, photographers have captured the ephemera of everyday life as it coexists with markers of marginalization—poverty, drug use, and domestic violence—to provide points of both familiar connection and disjuncture for viewers. In dialogue with art historian Catherine Wilkins, photographers Matt Eich, Annie Flanagan, and Jared Ragland will discuss their work in struggling American communities and share how they, like Riis, employ the “foreign domestic” to provide richer, more nuanced portraits of people on the periphery while offering viewers opportunities for empathic identification and increased understanding.

Dialogic: MALE IDENTITY

Moderated by Jordan Rockford, The University of the Arts Faculty

Grand Ballroom Salon H

Male Identity is at the heart of each of these four presenters work—from traditions and expectations of privilege, to sexuality and the intimacy of friendship, as well as myriad interconnections and subtleties brought to light by these photographers. Each presenter will speak for 15 minutes.

Networking and small group discussions among the attendees and presenters will take place at the conclusion of the series of presentations.

On the Brink

Kerry Skarbakka

Channeling the sentiment of the Angry White Male through a new body of work, Kerry Skarbakka presents Welcome to Whiteville. Started the summer before the 2016 Election, expanding on aspects of masculinity and control and incorporating storyline from his own rural upbringing, Skarbakka illustrates certain agents and motivators of the social-political divide in America’s communities; a serious
dilemma that is reshaping politics. By bringing these “disenfran-
chised” voices into the national conversation, the project discusses
the fear generated around the decline of the white working class, the
working poor, and the men who feel that they are being left behind.

Confessions of a Catholic Homosexual
Kelvin Burzon

“Noli Me Tangere” is a series that examines an internal conflict
of homosexuality and Catholicism. The photographs address the
contentions between religion and homosexuality. Utilizing religious
imagery and language, the work is recontextualized by the insertion
of LGBTQ members and activists posing as Catholic deities. The
presentation will focus on the internal workings of an artist creating
work about marginalized communities, political responses, culture,
and religion. It will explore the psychological conversation that
happens when dealing with subject matter that is controversial. It will
address the concept of community, upbringing/culture, guilt, and its
impact on the artist’s art making.

Jugaad - Make Do (Male Friendship, Intimacy and Identity
in India)
Marc Ohrem-Leclef

In Jugaad, Ohrem-Leclef explores expressions of friendship and
intimacy between men in India, and their intersection with love
through lens-based and language-based captures. Ohrem-Leclef’s
presentation will include:
• Brief introduction to India’s traditional acceptance of fluid
  sexuality, and current developments
• Concept and evolution of Jugaad, addressing use of texts and
  photography
• Practice and challenges of addressing this very sensitive issue.
The goal is to present work that challenges perceptions of
masculinity and intimacy, and address the pressures that western
identity politics exert on the fabric of relationships today.

Photographing a Transatlantic “Structure of Feeling:” The
Loyal Order of the Moose Organisation in Wales and USA
David Barnes

Barnes’ research project exploring the cultural politics of the south
Wales Valleys has uncovered the remarkable untold story of the
‘pseudo-masonic’ order Loyal Order of Moose (LOOM). LOOM
founder, James J Davis, was a Welsh immigrant ‘Iron Puddler’ who
served as Secretary of Labour under three American presidents. In
1926 the UK’s first Lodge, which still exists today, was established
in Tredegar, Wales. Some of Davis’ ideas informing the growth of
LOOM were unsavory, including an interest in eugenics. However,
Barnes argues that beneath such grand narratives lies a complex
reality that can only be engaged by a discursive, collaborative practice.

9:00 – 10:30 am

Lightroom Classic CC: Insider Secrets
Julieanne Kost
Adobe Demo Session sponsored by Adobe Systems, Inc.
Grand Ballroom Salon K

Join Adobe’s Principal Digital Imaging Evangelist Julieanne Kost as
she demonstrates first hand why capturing the image is only half of
the photographic equation. You’ll discover how to use the Develop
Module to elevate your creativity, increase your productivity, and
enhance your photography by making subtle adjustments using
powerful, nondestructive tools and techniques to help define the
essence of your image and reinforce your personal style. Julieanne
will also explore the advantages using Lightroom for mobile to share
photographs with clients and across social media.

9:00 – 9:45 am

“White Trash” and “Dirty Mexicans:” The Legacy of the FSA
Photographic Archive in Imagining Citizens
Lisa Kaplan
Grand Ballroom Salon I (Lecture)

This lecture presents research of the FSA photography unit’s role
in reinforcing constructions of Mexicans in the US as diseased, as
fecund, and as not possibly citizens. The photographs had arguably
violent implications for the lives of Mexicans in the US, while
simultaneously facilitating support for rural, white families living in
poverty. Their depiction as deserving, possessing of good mothers,
and as citizens, came at the exclusion and marginalization of families
read as Mexican. This research looks at the cultural stories that were
reinforced and disseminated by FSA photography and the continued
resonance that these stories have in the contemporary moment.

10:00 – 10:45 am

At the Edge of the World
Nadia Sablin
Grand Ballroom Salon I (Imagemaker)

In the Russian tundra above the Arctic Circle native migratory
tribes struggle to maintain a traditional way of life in the changing
climate. Russian oil and gas giants push further into the wilderness
searching for natural resources, while ancient routes must change
and contemporary means of travel and communication become
adapted for the nomadic tribes to keep herding reindeer. Since 2014,
Sabin has been visiting and photographing the family of Khanty and Nenets heritage. Their six children
are growing up, and after ninth grade, each must choose between traditional life or to remain in the city.

11:00 – 11:45 am

Identity: Community & The Global Refugee Crisis
Marti Corn and Rebecca Hopp
Grand Ballroom Salon G (Teaching & Learning)

In September 2016, former Literacy Through Photography (LTP) Program Manager Rebecca J. Hopp and documentary photographer and educator Marti Corn traveled to Kakuma, a refugee camp in Kenya, with the intention of empowering young people by giving them the tools to share their own stories through photography and the written word. Corn and Hopp will describe their experiences in Kakuma and then explain how those students’ stories were shared in Houston classrooms, bridging communities and strengthening their sense of identity. They’ll share their project lessons, goals, outcomes, and plans for continued projects.

#1960Now: We Love Our People
Sheila Pree Bright, 2018 Imagemaker Award Winner
Grand Ballroom Salon H (Imagemaker)

As major social movements have emerged in the past two years, Sheila Pree Bright has documented the tensions, conflicts, and responses between communities and police departments that have resulted from police shootings in Atlanta, Ferguson, Baltimore, and Baton Rouge. She observed young social activists taking a stand against continued injustice that closely resembles what their parents and grandparents endured during the era of Jim Crow. In 2013 while photographing unknown living leaders of the Civil Rights movement, she made a connection between today’s times and the climate of the 1960s that inspired the #1960Now project.

1:00 – 1:45 pm

Migration of Memory
Annu Palakunnathu Matthew
Grand Ballroom Salon H (Imagemaker)

Matthew’s recent work is a striking blend of still and moving imagery that takes advantage of the uncertainty between the “reality” of a photograph and digital manipulation to prompt the viewer to reexamine and reconsider parallel identities and histories. “Open Wound - Stories of Partition - India & Pakistan” explores the powerful appeal of family photographs through ephemeral photo-animations combined with oral history, and how they shape identity and memory. Matthew will also discuss her recent social media collaborative project “Refuge in Rhode Island,” which tells the stories, through images and words, of recent Syrian refugees to Rhode Island.

New Cold War
Louie Palu
Grand Ballroom Salon I (Imagemaker)

Climate change in the Arctic will reshape the geography of North America. The use of the military in the Arctic has been an instrument of defining many Arctic Nations borders. In the coming decades, our idea of the world map from territorial claims in the Arctic Ocean will change northern geography. For the past two years photographer Louie Palu has worked in the Arctic documenting the geopolitical race to shape the North. This presentation will be a look inside the project, Louie’s working process, and the history of the region through photography.

The Perilous Journey of María Rosa Palacios
Karina Aguiler Skvirsky
Grand Ballroom Salon K (Imagemaker)

The Perilous Journey of María Rosa Palacios and The Railroad Workers is a multimedia project featuring performance, film, and visual art and draws parallels between a teenage girl's journey through the mountains of Ecuador and the indigenous and Jamaican workers who constructed the most dangerous stretch of railway in the world. This work investigates issues of race and class and examines gender through the intersection of labor and migration.
2:00 – 3:30 pm

Lightroom CC: The Evolution Continues
Julieanne Kost
Adobe Demo Session sponsored by Adobe Systems, Inc.
Grand Ballroom Salon H

As technology continues to invent new ways of communicating with one another as well as interacting with the world around us, so must photography solutions continue to evolve. With more photographs being created than ever before, and more photographers using multiple devices to capture, edit, and share their photos, the all-new Lightroom CC provides the ideal cloud-based solution for photographers. Watch Julieanne Kost as she shows how to access your high-resolution images across all of your devices, organize images for specific projects, and use the Lightroom CC powerful edit stack to refine, enhance, and share your photos.

2:00 – 3:00 pm

The Future of Self-Publishing for Photographers
Daniel Milnor
Industry Seminar sponsored by Blurb, Inc.
Grand Ballroom Salon I

The past few years have seen profound change in the publishing industry. With these challenging realities emerged the first real face of independent publishing. For the first time ever self-publishing became a viable means for a significant number of artists, both known and unknown, and in many cases became the “first-choice” option. This workshop will speak to these new freedoms and how best to utilize the ever-evolving Blurb publishing platform. Attendees will learn about new Blurb offerings, the range of available publishing tools, see examples of “atypical” books, and have a chance to make decisions about their own personal publication. Dan Milnor, Blurb Creative Evangelist and chronic bookmaker, will cover topics such as utilizing more than one format, collaboration, best use of magazine, serial publishing, themed books, and how to best communicate with an audience interested in supporting the independent publisher.

2:00 – 2:45 pm

Deconstructing Robert Capa's D-Day: The Unmaking of a Myth
A. D. Coleman
Grand Ballroom Salon K (Lecture)

The standard narrative of Robert Capa’s actions on D-Day, June 6, 1944, and the subsequent fate of his negatives—supposedly damaged and/or destroyed in a darkroom accident at Life magazine’s London office the following night—constitutes photojournalism’s most potent and durable myth. For the past four years, a team of volunteer researchers has probed this now established and indeed viral account of Capa’s time on Omaha Beach and the purported loss of most of his D-Day negatives. Our discoveries have challenged the received version of this story, forcing major revisions thereto from the late picture editor John Morris.

3:15 – 4:15 pm

How to See Beyond the Obvious!
Nino Rakichevich
Industry Seminar sponsored by Sony
Grand Ballroom Salon K

Photography is the most popular media today, and it is increasingly important for professional photographers to keep up and stand out. Rakichevich has been using Sony mirrorless cameras for seven years, and it has changed his photography business as well as the way he now teaches photography.

3:00 – 3:45 pm

The World of Inkjet Paper...The Print Matters!
Eric Joseph
Industry Seminar sponsored by Freestyle Photo and Imaging Supplies
Grand Ballroom Salon I

Showing over 200 individual photographs from Eric Joseph’s personal collection, he will discuss the technical points and aesthetic differences of every inkjet paper available from the following brands:
Arista-II, Awagami, Canson-Infinity, Epson, Hahnemühle, Ilford, Innova, Moab, and Museo. Participants will gain keen insight into the technical aspects, myths, and mysteries of digital printing through both lecture and interactive participation. All questions are welcome. Learn how to turn “ordinary images into extraordinary prints.” The focus of this seminar is to empower participants with knowledge of the wide variety of inkjet media that is available and how important The Print really is. “We can truly have a personal bond and relationship with inkjet papers the same way we had with traditional darkroom papers.”

5:00 – 6:30 pm

Evening Guest Speaker

Stanley Wolukau-Wanambwa

On the Perils and Possibilities of Being Diverse: A Conversation

Stanley Wolukau-Wanambwa with Ally Caple, Giancarlo Montes, Cristina Velásquez

Grand Ballroom Salon H

A presentation and discussion about the experience of diversity, and on its perils and possibilities within the art academy.

SUNDAY, MARCH 3

9:00 – 10:45 am

Everyday I’m Hustlin’: Artists Talk about Money

Clarissa Bonet, Jess T. Dugan, Kevin Miyazaki, and Rafael Soldi

Grand Ballroom Salon G (Panel)

One of the most important elements of being an artist is also one of the least discussed: how do we sustain ourselves financially and fund our fine art practice? Pulling from diverse perspectives, the four practicing artists on this panel will discuss the various ways they support themselves financially. Panelists will address how they identified income sources that aligned with their fine art work or skill set and will also talk about using jobs and assignments as a springboard for personal work. Additionally, they will address specific details including lecture fees, gallery commissions, day rates, licensing fees, and much more.

Dialogic: MATERIALITY

Moderated by Julianna Foster, The University of the Arts Faculty

Grand Ballroom Salon H

The object-ness and materiality of making is central to the four artists presenting in this session; their processes, materials, and methods of making cannot be separated from their concepts and yet each artist takes a unique path with this material/concept exploration. Each presenter will speak for 15 minutes.

Networking and small group discussions among the attendees and presenters will take place at the conclusion of the series of presentations.

Picturing Impermanence

Christine Elfman

Picturing Impermanence presents Christine Elfman’s ongoing exploration of photographic fugitivity. By making images out of their own disappearance using the anthotype process, Elfman acknowledges the inseparability of permanence and ephemeralility within pictorial representation. Her work offers a reminder that the harder one tries to capture an object, the more it evades the grasp. This presentation will consider photography as an impossible attempt to capture and control through her recent projects.

Matrilinear: An Exploration of Folklore, Ritual, and Mnemonic Objects

Elizabeth Claffey

Matrilinear is an ongoing series that addresses embodied memory and its relationship to personal, familial, and cultural identity. These images examine family folklore, ritual, and mnemonic objects passed down through generations of women. The photographs of each object reveal the physical remnants of a body long gone, including stains, tears, and loose threads from clothing that was kept close to the body for comfort and protection. The stitching and/or photographic representations are both a visualization and an expansion of stories shared as family lore. These interruptions also represent the deep influence of one’s familial past on personal identity and perceptions of the body.

HAIL

Garrett Hansen

Roughly 40% of US households have a gun and there are enough guns—approximately 300 million—to arm nearly every man, woman, and child in the country. Currently composed of four distinct series, HAIL examines what guns create. Whether looking at individual bullets or cataloging the toll that gun violence takes on American communities, this work directly engages both the seductive and destructive power of guns. Utilizing various forms of media, ranging from silver gelatin prints to laser-cut Plexiglas, each element of the series challenges viewers to consider the place of guns in American culture.

A Failure to See

Meggan Gould

The material culture (and language) of photographic education began to seep directly into Gould’s studio practice a few years ago, and she finds that she can no longer untangle the two. The primary body of work that Gould will share is a long-term investigation of photographic vision, skewed toward failures, accidents, and mistakes, both deliberate and accidental. Gould looks to examine the control
that technology exerts upon us and the assumptions we make as we engage with technologies of vision. It is simultaneously a love letter to the most prosaic aspects of the medium and an obsessive, joyful critique of rules.

**History in RGB: Individual and Collective History Viewed Through Multiple Lenses**

**Maria Dumloa**

A series of prints representing images of history, popular culture, and mythic folklore, *History in RGB*, proposes alternatives to the systemic representations ordered by colonial narratives. Stripped of color, the images are reassigned a new color value based on a “tropical” Pantone palette. Viewing the prints through a red, green, or blue filter, select images become visible while simultaneously obscuring other elements. While the filters become tools for revelation and clarity for a monochromatic narrative, they also produce a mottled background by obfuscating the other narratives that exist on the same surface.

**9:00 – 10:30 am**

**Photoshop CC: Beyond the Obvious**

**Julieanne Kost**

Adobe Demo Session sponsored by Adobe Systems, Inc.
Grand Ballroom Salon K

With millions of images being uploaded daily, how will you create distinct images that attract attention in a crowded landscape? Let Adobe’s Principal Digital Imaging Evangelist, Julieanne Kost, demonstrate how Photoshop can be a significant and compelling part of the equation. Instead of using Photoshop to just fix problems that can be solved in capture, Julieanne will demonstrate how to take your images to the next level by using the powerful features of Photoshop CC. Learn how to advance your work using adjustment layers, selections and masking, retouching, and other persuasive manipulation techniques in subtle and sophisticated ways.

**10:00 – 10:45 am**

**Uncovering the Museum of the Old Colony**

**Pablo Delano**
Grand Ballroom Salon I (Imagemaker)

This presentation will trace the development and growth of The Museum of the Old Colony, a work of conceptual installation art that derives its name from a US brand of soft drink named Old Colony, popular in Puerto Rico since the 1950s. Through the use of appropriated imagery, the installation ironically bears witness to the colonial oppression imposed by the US institutional and cultural fabric on virtually all aspects of Puerto Rican life since the 1898 occupation. With sardonic humor, The Museum of the Old Colony references traditional anthropological museums and their use of ethnographic imagery and didactic texts.

**10:00 – 10:45 am**

**Beyond Tolerance: Pedagogy as Resistance**

**Lorenzo Triburgo**
Grand Ballroom Salon G (Teaching & Learning)

How can we empower students and ourselves to counter the rapid growth of racist, misogynistic, anti-LGBTQ, xenophobic, and anti-environment power structures? Building upon our call to action panel in Orlando, Strategies for Resistance, Triburgo will present pedagogical strategies for inclusivity and teaching for social justice. Attendees will experience an interactive demonstration that can be modified for any classroom or online learning environment. We will continue the important conversations that began last year and attendees will be invited to participate in a digital platform where we can all contribute and access resources on an ongoing basis.

**“The Place No One Knew” and the Reemergence of a Drowned River**

**Mark Klett and Byron Wolfe**
Grand Ballroom Salon H (Imagemaker)

“The Place No One Knew” by Eliot Porter (Sierra Club 1963) marked the confluence of art photography and environmental activism in response to the building of Glen Canyon dam. Porter’s book became an elegy for a natural wonder lost in the name of growth and development. This project, with writer Rebecca Solnit, retracts Porter’s photographs, most of them submerged beneath Lake Powell. The work reflects on a half-century of human intervention and dominant visions about landscape. It considers a pivotal moment as we contemplate a new way forward in the face of impending climate change in an unpredictable world.

**11:00 – 11:45 am**

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**Corrections: Identification, Influence, and Image**

**Zora Murff**
Grand Ballroom Salon I (Imagemaker)

The use of the image in the criminal justice system has deep roots in American society. Stemming from phrenological daguerreotypes of African slaves and the anthropometric Bertillon System, the photograph provides the context to shape perception of those in
the system’s grasp. While working with kids on probation, Zora J Murff photographed those in his charge, culminating in the series, Corrections. The series explores stigmas attached to images of incarceration and questions our consumption of and collective belief in images.

*Where the Migrants Sleep: The Photographic Practices of Tina Enghoff and Magnus Wennman*

**Maria Nilsson**
Grand Ballroom Salon K (Lecture)

Recent migration waves have unleashed a debate in Europe about humanitarianism and borders. This lecture discusses the practice of two image-makers focusing on migration in this context. Tina Enghoff, a Danish artist, videographer, and designer, collaborates with undocumented migrants in a documentation of their experience of the city. Swedish photojournalist and filmmaker Magnus Wennman portrays refugee children sleeping in the open air in places both peaceful and unsettling. Photography is a part of a wider practice for each image-maker. Based on interviews and analyses of selected projects, the lecture addresses strategies for empathy and agency and for engaging publics.

1:00 – 2:30 pm

*Showcasing Work: Adobe Spark, Behance, and Portfolio*

**Julianne Kost**
Adobe Demo Session sponsored by Adobe Systems, Inc. 
Grand Ballroom Salon K

Creating great images is only part of the journey. See how apps included in Adobe Creative Cloud can help you share your work. Discover how easy it is to use Adobe Spark to quickly create and publish compelling, long-form photo essays. Then see how to take advantage of Behance for sharing images with millions of creative professionals. And finally, learn how to use Portfolio and to quickly build a personalized website to present your photography.

2:00 – 2:45 pm

*Invited Speaker*

**Toni Pepe**
Artist/Mother: The Maternal Experience as a Creative Catalyst

**Toni Pepe**
2017 SPE Future Focus Project Support Grant Winner
Grand Ballroom Salon G

Toni Pepe is a mother, educator, and working artist concerned with the social standards for the maternal experience and how those expectations were formed. Since 2012, Pepe has been working on a body of images that addresses the myths, fantasies, and anxieties of motherhood. It is a project that Pepe is intimately involved with, as the subjects performing for the camera are herself and her children. This presentation explores the ways in which motherhood has informed her art practice and the themes found within her work.
Invited Speaker

Terri Warpinski

Death|s|trip

Terri Warpinski
2018 Honored Educator
Grand Ballroom Salon H

Searching out the sites of the 140 failed attempts to escape across the Berlin Wall, the photographs in Death|s|trip are grounded in the victims' histories and the evidence gathered by authorities in the prosecution of war crimes in the mid-1990s. Through Death|s|trip, Warpinski explores the contingent properties of meaning, memory, and reflection in relation to the contemporary urban landscape of Berlin.

Evening Guest Speaker

Zanele Muholi

Zanele Muholi on Visual Activism

Zanele Muholi
Grand Ballroom Salon H

Muholi’s presentation will be about her work as a visual activist for the LGBTQI community in South Africa and beyond.

Invited Speaker

Paul O’Leary

Photocitizens- Students as Co-Producers

Paul O’Leary
Grand Ballroom Salon I

Photocitizens International Photography Festival was established in 2015, with the aim to connect undergraduates and postgraduate photography students across the world with photography festivals, galleries, and art organizations.

In response to early signs of a shifting political culture, ‘National Identity’ was adopted as the concept for 2016/17. The plight of thousands of refugees putting their lives in peril to cross the Mediterranean shocked the public. Notions of Cultural Identity, home, and belonging have challenged our social conscience. The project gathered partners from Italy, France, Greece, Hungary, Spain, Turkey, and UK to research, collaborate, and showcase talent.

The Society for Photographic Education (SPE) and the Association for Photography in Higher Education (APHE) are proud to announce the second year of this international photography education partnership between the United States and the United Kingdom. With a primary focus on innovation through shared research and education, SPE and APHE lead a global discourse around future lens-based cultures.
Presenter Index

Presenter bios can be found on the conference app or at www.spenational.org.

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Notes:
Media Festival Showcase

**Thursday - Saturday:**
9:00 am – 6:00 pm | Meeting Room 301
Use the schedule below to plan your media festival experience.

**Saturday:**
Meet & Greet: SPE Media Festival Filmmakers and Jurors
7:15 – 8:30 pm | Circ Restaurant (Hotel Lobby Bar)
Stop by the hotel lobby bar for an informal meet and greet with SPE Media Festival filmmakers and jurors.

Festival Coordinator: Lynn Estomin
Technical Guru: Alex Mandrila
Multicultural Caucus Jurors: Michael Darough, Arthur Fields, Erin Jennings, Lamia Khorsid
Women’s Caucus Jurors: Monica Church, Lynn Estomin, Kristin Reeves
LGBTQ Caucus Juror: Nick Clifford Simko

**MULTICULTURAL CAUCUS MEDIA FEST 2018**

**My Shadow is a Word Writing Itself Across Time**
9:00 am
Directed by Gazelle Samizay | Distribution: gsamizay@gmail.com | 2017 | 6:05 mins
Prompted by the fear of internment of Muslim Americans, this film reflects upon Manzanar, CA, the site of the largest WWII era Japanese internment camp in the US.

**Blows With The Wind**
9:06 am
Directed by Hazhir As’adi | Distribution: hazhir7@gmail.com | 2017 | 6:30 mins
A scarecrow journeys from his field under duress, only to find respite in the most likely of places.

**Genesis**
9:12 am
Directed by Abtin Mozafari | Distribution: abtinmozaffective@gmail.com | 2017 | 10 mins
A fantasy short film with a critical point of view about the horrible situation in Syria.

**The Exhale**
9:23 am
Directed by Mohammad Hormozi | Distribution: m_hormozi@hotmail.com | 2017 | 23:33 mins
A father returns to his boyhood village along with his son to bury the remains of his own father under his favorite tree.

**The Four Hijabs**
9:46 am
Directed by Elizabeth Wuerffel | Distribution by lizwuerffel@gmail.com | 2016 | 12:06 mins
*The Four Hijabs* is an entertaining and accessible opportunity to engage with the complex ideas surrounding the hijab.

**Olympic Favela**
9:59 am
Directed by Marc Ohrem-Leclerc | Distribution: marclelef.studio@gmail.com | 2016 | 18:40 mins
As urban development projects for 2016 Olympic Games in Rio de Janeiro pressed ahead, the city government removed thousands of families from their homes in Rio’s slums (favelas). The last chapter of the Olympic Favela project (2012-2016), this film portrays the favela residents’ relationship with their communities.

**This is All You Need to Know**
10:17 am
Directed by Coral Pereda Serras | Distribution: coralperdaserras@gmail.com | 2017 | 9:06 mins
*This is All You Need to Know* is an exploration of interfamilial relationships and dynamics by emphasizing culturally specific politics in Spain and the notion of divided identities. This film is a challenge to absolute positions and a search for the in-between spaces that construct one’s identity.

**POLIS_NEA**
10:27 am
Directed by Pierluigi Ferrandini | Distribution: pierluigiferrandini@gmail.com | 2017 | 16:24 mins
Set in the not-so-distant future, *POLIS_NEA* examines a gentrification of the Italian seaside.

**Yangtze Drift**
10:43 am
Directed by John Rash | Distribution: mr.rash@gmail.com | 2014 | 27 mins
This graceful and looping path along the Yangtze River allows reality to give way to kinetic abstractions in a contemporary city symphony film focused on Asia’s longest river as an individual place. In beautiful black and white, this quiet and meditative river tour often confounds preconceptions while at the same time disputing the authenticity of the journey on which we have embarked.

**Contigo**
11:10 am
Directed by Dan Boord and Luis Valdovino | Distribution: luis.valdovino@colorado.edu | 2016 | 6:54 mins
*Contigo* is a Sunday afternoon in San Antonio and a weekend at a Conjunto music festival in San Benito. The project is based on a song written by one of the pioneers of Conjunto music, Don Santiago Jiménez. It is performed in this video by his son, Santiago Jiménez Jr.

**Te Quiero Tanto**
11:18 am
Directed by Anto Astudillo | Distribution: konekufilms@gmail.com | 2017 | 5:48 mins
*Te Quiero Tanto* is a film that gently explores the tensions between ethnicity and the immigrant experience. Using 16mm and super8 film cameras, *Te Quiero Tanto* moves back and forth from the filmmaker’s childhood neighborhood in Chile to Hispanic neighborhoods in NY and Boston creating brief encounters as an attempt to relate to the new country of residence.
Fresh Start
11:24 am
Directed by Cigdem Slankard | Distribution: cslankard@gmail.com
2017 | 12:49 mins

Fresh Start chronicles the experience of a refugee community who came to the US with one marketable skill, farming. It is the story of farmers with no farm, examining the American identity and the value of land and food in a brave new world.

Antigone
11:37 am
Directed by George Nicolas | Distribution: dopgeorge@gmail.com
2017 | 12:47 mins

A filmmaker is asked by his dying mother to write her obituary. It is a 12-minute meditation on life, death, presence, religion, family, emptiness, and light.

Low Season
11:49 am
Directed by Jonathan Johnson | Distribution: photo.johnson@gmail.com | 2016 | 16:02 mins

Loosely framed by interviews with the filmmaker’s parents, Low Season is an experimental documentary portrait of lives shaped by global forces. Meditations on war, melding cultures, and life lessons ebb and flow across time, continents, and landscapes.

Close Shave
12:06 pm
Directed by John D Freyer | Distribution: sasha.waters.freyer@gmail.com | 2017 | 9:09 mins

Close Shave unpacks the intimacy and vulnerability of a straight-blade barber shop shave and the complicated relationships of service, friendship, and privilege.

Heart of Spring
12:39 pm
Directed by Chen Chen | Distribution: chenc3056@gmail.com
2017 | 9:30 mins

A woman returns to find her mother who disappeared during the Chinese Cultural Revolution. Following the sound of a traditional erhu, two old people help her uncover a delicate but difficult truth about her family. The poetic film treats narrative, text, sound, and image as integrated poetic devices.

Disgraceful Blue
12:49 pm
Directed by Young Joo Lee | Distribution: youngjoo_lee@hotmail.com | 2016 | 10:24 mins

A daughter with blue eyes is born to an Asian woman. The newborn’s family neglects her for being different, and she finds her way to deal with the conflict. The animated story depicts the journey of a heroine who is “the other” in a conforming society.

All of My Sorrys for the Entire Year (SORRY)
1:00 pm
Directed by Sallie Scheufler | Distribution: salliescheufler@gmail.com | 2016 | 2:25 mins

In a futile attempt to get my ‘sorrys’ (1,825) out of the way for the entire year, the piece is formatted to represent time, with 12 screens representing months. Sorry makes a seemingly harmless, but inherently problematic, gesture unbearable through duration, repetition, and cacophony.

Numbness
1:02 pm
Directed by Milad Jarmooz | Distribution: miladjarmooz@gmail.com | 2017 | 12:30 mins

An Iranian film tells the story of a woman accused of infidelity on the day after her wedding.

Your Father Was Born a 100 years Old and so Was the Nakba
1:15 pm
Directed by Raz Alsolah | Distribution: alsalah.razan@gmail.com
2017 | 7 mins

Oum Amin, a Palestinian grandmother, returns to her hometown of Haifa through Google Maps Street View, the only way she can see Palestine today. She returns to a time and place collapsed to unravel her story, a herstory untold.

Kicking All Odds
1:22 pm
Directed by Abbey Hoekzema | Distribution: amhoekzema@gmail.com | 2017 | 20:54 mins

Two team members from the first National Palestine Women’s Soccer team examine the intersection of sports, religion and education in the modern Arab world.

Song from Sushi
1:43 pm
Directed by Young Joo Lee | Distribution: youngjoo_lee@hotmail.com | 2016 | 4:47 mins

An animated song from the point of view of a sushi woman, served on a sushi conveyor belt. She sings about the stereotypical depiction of Asian women as exotic sexual objects in media and in cultural representations, leading to to prejudgments of individuals.
Nameless
1:48 pm
Directed by Caroline Jaden Stussi | Distribution: angelwithpinkboots@gmail.com | 2013 | 17 mins
This short is one of the longest continuous shots in film history. The story exploits 19 manipulation techniques often used in persuasion, sales, advertising, media, fraud, police interrogation, mobbing, bullying, relational and sexual abuse.

Overwrite
2:05 pm
Directed by Ally Christmas | Distribution: allybeephoto@gmail.com
2017 | 19:40 mins
Experimental video essay exploring the asymptotic gap between ourselves in real life and our digital simulacra that we create online. Weaving through various themes around the split self and the self-as-other, the film attempts to question the ways in which these two selves interact and conflict with one another.

SPE LGBTQ MEDIA FESTIVAL

Coconut and Vanilla
3:19 pm
Directed by Andrés Weis | Distribution: Saqras Films | 2017 | 14:45 mins
Luna Stone, Eclectic Michelle, and Sabrina Slayer are three young drag queens trying to become famous artists. To achieve their goal, they will have to learn to cope with their personal experiences and grapple with various reactions from society.

Out of the Closets, Into the Streets
3:34 pm
Directed by Jary Nemo | Distribution: lucinda@windsky.com.au
2016 | 12:22 mins
In 1970s Melbourne a group of students made a stand for gay pride at a time when homosexuality was criminalized and discrimination and abuse was widespread. More than 40 years on, Gay Liberation Front members reflect on the impact of those days.

SPARTA
2:25 pm
Directed by Noemie Nicolas | Distribution: colasnoem@gmail.com
2016 | 26:35 mins
A teenage girl, her young brother, and their mother cycle through a desolated area, seeking for the sea. While the children bravely hang on to the hope of escaping this seemingly doomed place by boat, the mother seems to be eaten up with despair.

Midnight Poetry
2:52 pm
Directed by Emilie Boyard | Distribution: minoly11@gmail.com
2015 | 12:20 mins
A young mother, Tilda, has escaped London with her 7-year-old daughter in order to end an abusive relationship. In Sydney, the pressure of guilt and memory challenge her new life.

PHAT Girl
3:04 pm
Directed by Rosemarie Wilson | Distribution: onesinglerose313@yahoo.com | 2017 | 8:13 mins
Knowing that most women deal with low self-esteem, PHAT Girl is testament to becoming comfortable in our skin, loving who we are flaws and all. It’s time to own the fact that we are all fabulously——big, short, tall, dark, light, whatever. It’s time to tell society to mind their own business because we are all P.H.A.T. Girls – pretty, hot, and so tempting. Own it my dawlings!

Flint Michigan The United States of America 2017
3:13 pm
Directed by Lee Fearnside | Distribution: onesinglerose313@yahoo.com | 2017 | 6 mins
A short documentary about Vanessa, a grandmother in Flint, MI, who shares her stories about the daily struggles she faces while living through the city’s water crisis.
Spark
4:56 pm
Directed by Aharonit Elior | Distribution: elior100@mail.chapman.edu
2017 | 5:47 mins
A girl finds someone to spark her flame.

No Love for Fuckboys
5:02 pm
Directed by Ricardo Bouyett | Distribution: ricbouy@gmail.com
2017 | 19 mins
A visual odyssey into love, dating, and sex post-trauma.

Adele
5:21 pm
Directed by Evangelina Montes | Distribution: montesevangelina@gmail.com | 2017 | 14:22 mins
Adele, a solitary 60-year-old woman, is the treasurer of a local club. Practically, she lives in the club spending her mornings and afternoons with her only friend Noemi. Christmas comes and with it memories of teenage times and games and each one's attempt to approach each other again.

She
5:36 pm
Directed by Anthonia Onyejekwe | Distribution: onyperoductions@gmail.com | 2017 | 14:35 mins
She follows Tanesh Nutall, a 50-year-old black transgender woman from Rahway, NJ. In February 2016, Tanesh was confronted by a city employee for using a women's restroom in downtown San Francisco. Throughout the film, Tanesh seeks justice and make amends with family members who were not accepting of her sexuality. Not only does “She” discuss queer people in urban spaces but one's ability to accept themselves despite the odds against them.

Mum, I'm Back
5:51 pm
Directed by Dimitris Katsimiris | Distribution: dkatsi81@gmail.com
2017 | 4:40 mins
A woman returns, after 40 years, to the village where she was born. The cause is the death of her mother. She keeps an old photograph in her hands: a mother with her two sons. Arriving at the cemetery, she encounters the faces of all those she left behind.

Queer Transnational Love in the time of Social Media and Globalization
5:54 pm
Directed by Adrian Alarilla | Distribution: alarilla@uw.edu | 2017 | 19:38 mins
In this video study, the filmmaker analyzes the possibilities and unsustainability of queer, transnational love for hybridized Filipino/American subjects.
Exhibits Fair

Franklin Hall B, 4th Floor

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Portfolio Critiques & Reviews Information

Student Portfolio Critiques & Professional Portfolio Reviews are free of charge, but preregistration was required.

**Student Portfolio Critiques** – Friday, March 2, 9:00 am – 3:30 pm  
Check-in begins at 8:30 am outside Liberty Ballroom (Headhouse Tower)

**Professional Portfolio Reviews** – Saturday, March 3, 9:00 am – 3:30 pm  
Check-in begins at 8:30 am outside Independence Ballroom (Headhouse Tower)

Schedules for Student and Professional Portfolio Reviews will be posted outside of the Liberty Ballroom (Headhouse Tower) by Thursday, March 1 at 5:00 pm. If you cannot attend your scheduled session, please notify a Portfolio Review Coordinator as soon as possible. Reassignments will not be made and your spot will be given to an individual on the standby list. Individuals who are five minutes late for their appointment will forfeit their session to the standby list.

Additional Considerations
• Please arrive at least five minutes prior to your scheduled session time.
• If you plan to use a computer or tablet to share your work, please be sure it is fully charged. Power sources will not be available.

I didn’t preregister—how do I get on the standby list?  
To be added to the standby list, please see a Portfolio Review Coordinator outside Independence or Liberty Ballroom. Standby participants must be present when their name is called or they will forfeit their place on the list.

*SPE reserves the right to make last-minute substitutions based on the availability of participating reviewers.*

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Portfolio Reviewers

Portfolio Reviewer bios can be found on the conference app or at www.spenational.org.

<table>
<thead>
<tr>
<th>REVIEWING BOTH STUDENT AND PROFESSIONAL PORTFOLIOS</th>
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| **Ashley Elizabeth Craig**  
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Kurt Simonson
Associate Professor of Photography
Biola University

Melissa Stallard
Associate Professor & Photo Area Coordinator
The University of Akron

Constance Thalken
Associate Professor
Georgia State University

Aimee Tomasek
Associate Professor
Valparaiso University

Victoria Veenstra
Associate Professor
Grand Valley State University

Heather F. Wetzel
Assistant Professor
Memphis College of Art

Joshua White
Assistant Professor
Appalachian State University

John Willis
Professor of Photography
Marlboro College & In-Sight Photography Project

Byron Wolfe
Professor
Tyler School of Art, Temple University
Awards & Recognitions

2018 Honored Educator

Congratulations to Terri Warpinski, SPE's 2018 Honored Educator! As an early and ongoing SPE advocate, supporter, as well as former member of the Board of Directors, Terri Warpinski's influence is profound within our community and it's a great pleasure to see her recognized with SPE's highest honor of distinction. SPE's Honored Educator receives a lifetime membership in SPE as well as a cash prize and gift.

Steve Bliss and Lawrence McFarland will present the award to Terri on Friday at 5:00 pm. Terri Warpinksi will present on Saturday from 2:00 – 2:45 pm in Grand Ballroom Salon H. Details can be found on page 21.

SPE Imagemaker Award

SPE is pleased to recognize Sheila Pree Bright as the 2018 SPE Imagemaker Award winner. This award offers a $1,000 honorarium to an artist presenting for the first time as an imamaker at the SPE Annual Conference. Thanks to a partnership with PLAYA, a residency program on the edge of the Great Basin in Oregon, Pree Bright will also be given the opportunity to do a one-month residency at PLAYA within the calendar year following receipt of the award. PLAYA provides space, solitude, and a creative community to residents working in the arts and sciences, encouraging dialogue to bring positive change to the environment and the world. Sheila Pree Bright will present on Friday from 11:00 – 11:45 am in the Grand Ballroom Salon H. Details can be found on page 16.

SPE International Conference Grant

Congratulations to David Barnes, Lucia Nimcova, and Soonhwa Oh for receiving the 2018 SPE International Conference Grant!

The grant is awarded to international conference proposals ranked the highest by SPE's Peer Review Committee. The award includes a full registration fee waiver and a complimentary year of SPE membership.

SPE Student Awards for Innovations in Imaging

Congratulations to the 2018 SPE Student Awards for Innovations in Imaging recipients! All awardees receive a $500 travel stipend to attend the conference, a conference fee waiver, and a complimentary year of SPE membership. Student Award recipients will have their work highlighted at a special section of the Curator Portfolio Walkthrough on Thursday from 8:30 – 11:00 pm. Jurors: Mark Malloy (Chair of the Awards and Recognition Committee), Liz Allen, Stephen Chalmers, and Rebecca Nolan

Antone Dolezal, Syracuse University, Graduate
William Douglas, University of South Florida, Graduate
Sara Fahling, Indiana University, Graduate
Alec Kaus, University of Georgia, Graduate
Zora Murff, University of Nebraska–Lincoln, Graduate
Jess Peri, University of New Mexico, Graduate
John-David Richardson, University of Nebraska-Lincoln, Graduate
Martin Wannam, University of New Mexico, Graduate
Lindley Warren, University of Iowa, Undergraduate
Kyler Zeleny, York University and Ryerson University in Toronto, Graduate
### Dining Guide

**Across the street from Marriott and Home2Suites**

- **Reading Terminal Market $**
  - 12th and Arch
  - Open 8 am - 6 pm most days
  - Over 80 vendors; many choices for a quick bite

**Chinatown**

- **Chinatown Square $$**
  - 1016-18 Race St

- **Dim Sum Garden $**
  - 1020 Race St

- **Terakawa Ramen $$**
  - 204 N 9th St

- **Vietnam $$**
  - 221 N 11th St

- **Nan Zhou Hand Drawn Noodle House $**
  - 1022 Race St

- **Nom Wah $$**
  - Dim Sum, Cooked to Order
  - 218 N 13th St

- **Sakura $$**
  - Soup, Dumplings, BYOB
  - 1038 Walnut St

- **Green Eggs Café $$**
  - Traditional Brunch/Lunch
  - 212 S 13th St

- **Sahara Grill $$**
  - Casual Middle Eastern
  - 1334 Walnut St

- **Rice & Mix $**
  - Korean, Bibimbop Bowls, Quick Bite
  - 1207 Walnut St

- **Vedge $$$**
  - Upscale Vegan
  - 1221 Locust St

**East of Broad Street Old City, Society Hill, Queen Village**

- **Hungry Pigeon $$**
  - American
  - 743 S 4th St

- **Fork $$$$**
  - Old City | American
  - 306 Market St

- **Kanella South $$**
  - Cypriot
  - 757 S Front St

- **Zahav $$**
  - Israeli
  - 237 St. James Place

- **Talula’s Garden $$$**
  - Seasonal American Cuisine
  - 210 W Washington Square

- **Barbuzzo Mediterranean Kitchen & Bar $$**
  - Mediterranean
  - 110 S 13th St

- **Amis $$**
  - Roman-style Italian
  - 412 S 13th St

**Fishtown – East and North of Broad Street**

- **Wm. Mulherin’s Sons $$**
  - Italian
  - 1355 N Front St

**Center City**

- **Vetri $$$$**
  - Italian
  - 1312 Spruce St

- **Tequilas $$**
  - Mexican/Southwest
  - 1602 Locust St

- **Rooster Soup Company (give back 100% profits) $**
  - Soups, Sandwiches & Comfort Food
  - 1526 Sansom St

- **Garces Trading Co. $$$**
  - European-Style Cafe and Bar
  - 1111 Locust St

- **Oyster House $$**
  - East Coast Seafood
  - 1516 Sansom St

**Rittenhouse area – West of Broad St**

- **Res Ipsa Cafe $**
  - Italian
  - 2218 Walnut St

- **Vernick Drink and Food $$**
  - American
  - 2031 Walnut St

- **Parc $$$**
  - French
  - 227 S 18th St

**Pubs**

- **Fergie’s Irish Pub$$**
  - Beer & Grub
  - 1214 Sansom St

- **McGlinchey’s $**
  - Local Dive Bar/Drinks Only
  - 259 S 15th St

- **Field House $$**
  - Sports Bar & Pub Grub
  - 1130 Filbert St

**Other**

- **Double Knot Lunch $, Dinner $$$**
  - 120 S 13th St

- **Nomad Roman $$**
  - Thin Crust Pizza
  - 1305 Locust St

- **Bud and Marilyn’s $$**
  - Updated Classics
  - 1234 Locust St

- **Elvez $$**
  - Trendy Mexican
  - 121 S 13th St
The University of the Arts Exhibitions and Gallery Hop Guide

Please join us at The University of the Arts for an evening of exhibitions. Receptions will be held in four academic buildings on UArts’ campus. With eight formal exhibitions and several pop-up and work-in-progress displays, The University of the Arts looks forward to hosting you as we kick off First Friday in Philadelphia.

Friday, March 2, 6:30 – 8:30 pm
Sponsored by The University of the Arts

Philadelphia Galleries & Exhibitions:
A PDF with gallery and museum listings was emailed to all attendees—check your email!
SPE Board of Directors, Staff, & Committees

2017 - 2018 Board of Directors
Claude Baillargeon, Chair
Anne Massoni, Vice Chair
Bill Gaskins/Ariel Shanberg, Treasurer
Rebecca Nolan, Secretary
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Tomiko Jones
Mark Malloy
Liz Wells

Newly Elected Board Members 2018 - 2022
Daniel Kariko
Anne Massoni
Rebecca Nolan
Libby Rowe

2018 - 2019 Board of Directors
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Liz Allen
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Kelli Connell
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Aspen Hochhalter
Tomiko Jones
Daniel Kariko
Mark Malloy
Liz Wells

Chapter Chairs
Mid-Atlantic: Jay Gould
Midwest: Larry Gawel
Northeast: Jodie Mim Goodnough and Julee Holcombe
Northwest: David Strohl
South Central: Scott Hilton
Southeast: Zane Logan
Southwest: Abbey Hepner
West: Amanda Dahlgren

Caucus Chairs
Contingent Faculty: Matthew Clowney and Erin Jennings
LGBTQ: Jess T. Dugan
Multicultural: Michael Darough and Marivi Ortiz
Women’s: Katharine Kreisher and M. Laine Wyatt

2018 Peer Review Panel
Anita Allyn
Amy Giese
Lauren Greenwald
Deborah Jack
DP Leighton
Carsten Meier
Barbara Jo Revelle
Libby Rowe
Margret Stratton
June Yong Lee

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Jeff Curto
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Awards and Recognition Committee
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Liz Allen
Stephen Chalmers
Rebecca Nolan

2018 Conference Staff
Annual Conference Planner
Ginne Clark
Kelly Ciurej, onsite assistant

Registration Coordinators
Jennifer Shea
Kelley Wittkopp
Alex Mandrila, onsite staff
Matt Masters, onsite staff

Exhibits Coordinator
Nina Barcellona Kidd
Ryan Stutzman, onsite assistant

Volunteer Team
Ashley Craig
Annie Donovan

Portfolio Review Coordinator
Jennifer Shea
David Namaksy, onsite staff
Elva Salinas, onsite staff

Social Media
Arthur Fields
56th SPE Annual Conference Description & Proposal Information
The Myths of Photography and the American Dream
March 7-10, 2019 | Hilton Cleveland Downtown | Cleveland, OH
Major support generously provided by The Joy Family Legacy Foundation

What are the 21st century myths surrounding photography and the American Dream? What is the function of these myths—whom do they serve and why? What is the role of race and class in the American Dream? What can photographs do in the 21st century beyond occupying the space of “art”? What role do photographs of “America” play in creating negative and positive myths beyond our shores regarding life and opportunity in the United States? What are the “photographs not taken,” and what do photographers need to know to make them? What are the new fiction and non-fiction texts across genres and disciplines, informed and inspired by these photographs, that need to be written? What are the social, historical, and cultural literacies required to write them? What role can photography play in making sense of this challenging time in the story of the United States? And where do we go from here?

Photographers, scholars, educators, thought leaders, political and organizational leaders, and consumers of images all wrest meaning from the dynamic visual literacies of past and present to shape our future. What are our responsibilities in representing, interpreting, and sharing the visual language of photography? We will gather in Cleveland—home to some of the world’s largest community conversations about how to make our communities more resilient and just—to answer these and many other questions concerning The Myths of Photography and the American Dream.

CALL FOR PROPOSALS
Local, national, and international photographers, artists, activists, scholars, educators, students, art directors, journalists, picture editors, curators, historians, writers, thought leaders, and citizens are invited to gather in Cleveland, Ohio, to engage the American Dream and photography as two powerful myth-making forces.

We seek speakers who will address the conference theme through 15-minute public talks and 40-minute panels in a dynamic conference structure that will offer thought-provoking, myth-busting and clarifying content. Selected presentations will be complimented by formal breakout sessions to provide opportunities for in-depth dialogues between speakers and conference attendees.

Eligibility: SPE members and nonmembers are eligible to submit one (1) proposal for consideration. Individuals who have presented at two SPE annual conferences since 2016 (Las Vegas) are not eligible. This also applies to co-presenters and/or panelists.

Presentation Formats:
• Graduate Student (15 min) presentation of your own artistic work and a brief introduction to your graduate program (must be enrolled in graduate program at time of submission)
• Imagemaker (15 min) presentation on your own artistic work
• Lecture (15 min) presentation on an historical topic, theory, or on another artist’s work
• Teaching & Learning (15 min) presentations, workshops, demos that addresses educational issues, including teaching resources and strategies (syllabi, videos, assignments, readings, class prep/setup, and PowerPoint presentations); curricula to serve diverse artists and changing student populations; seeking promotion and tenure; avoiding burnout; and professional exchange
• Panel Discussion (40 min) active discussion among panelists (max: 3), moderator, and audience to discuss a chosen topic

Membership Requirements: Current SPE membership is required for all participants of accepted proposals. All presenters, co-presenters, panelists, and moderators will have 10 days to join SPE or renew their membership once acceptance notifications are sent out.

Conference Registration Discount: Accepted presenters are eligible to receive a discounted rate on conference registration. (Co-presenters/panelists for graduate, imagemaker, lecture, and teaching & learning presentations are NOT eligible for discounted rates). Panel discussion format presentations are eligible for up to four discounted registrations (one moderator and up to three panelists).

Special Award Details: Applicants to the Imagemaker track will be considered for the SPE Imagemaker Award, a cash award granted to a first-time imagemaker presenter who demonstrates outstanding achievement as determined by the peer review committee. Additionally, Imagemaker Award recipients will be given the opportunity for a one-month residency at PLAYA, in southern Oregon, within the calendar year.

The International Conference Grant is awarded to three of the highest-ranked international proposal submissions, regardless of category. This prize offers a full conference waiver and complimentary one-year membership.

How to Submit:
• SPE conference proposal submissions are conducted using SlideRoom, an online review system. Applicants must register and submit all required proposal materials on the SlideRoom website using SPE’s portal.
• Visit http://spenational.slideroom.com and follow the instructions provided.
• Complete the submission form, including a biographical summary for each intended presenter (max: 750 characters each).
• Upload a two-minute audio abstract of your proposed conference “talk.” We want to hear how concise, comprehensive, and compelling you can be using two of the 15 minutes that will be allotted to each presenter.
• Upload images and/or video (max of 15 files).

Selection Process: All submissions are reviewed by a 10-member peer review panel, which forwards recommendations to the 2019 Conference Committee. The SPE Board’s Executive Committee approves the final conference program to ensure the broadest representation of concerns in the field. You will be notified by September 1, 2018, on the status of your submission.


Submission Deadline: June 1, 2018, 11:59 pm EDT

Questions? Please direct any inquiries to the SPE Office at 216-622-2733 or events@spenational.org.