



southeastern college art conference

## **2009 Minutes of the Annual SECAC Board of Directors Meeting**

**4:00-7:00 p.m., Wednesday, October 21, 2009**

**Space 301 Conference Room**

**Mobile, Alabama**

**Present:** Jason Guynes (AL and 2009 Conference Director); Kristina A. Olson (WVa); Reni Gower (VA); Helen Langa (at-large); James Boyles (Editor, *SECAC Review*); Tina Yarborough (GA); Jane Brown (AR); Tommy White (MACAA rep); Floyd Martin (1<sup>st</sup> SECAC Vice-President); Don Van Horn (past president); Pam Simpson (2<sup>nd</sup> Vice-President); Thomas M. Brewer (FL); Sandra Reed (SCAD, 2011 Conference); Joe Seipel (SCAD, 2011 Conference); Andy Kozlowski (VCU, 2010 Conference); Holly Morrison (VCU, 2010 Conference); Amy Hautf (VCU, 2010 Conference); Christina Updike (VRC Affiliate rep.); Melanie Christian (VCU, 2010 Conference); Mary Eisendrath (VCU, 2010 Conference); Barry Motes (KY); Benjamin Harvey (MS); Brian Evans; Mindy Nancanow (representing ATSAH); Kara Burns (University of South Alabama, 2009 Conference); Elizabeth Richards (University of South Alabama, 2009 Conference); Jenny Hager-Vickery (Artist's Fellowship Chair); Gary Keown (LA); Greg Skaggs; Michael Auerbach; Jane Nodine (SC); Debra Murphy (President); Rachel Frew (Administrator); Beth Mulvaney (Secretary-Treasurer).

**Absent:** Pat Wasserboehr (NC)

Call to order and recognition of new Board members: President Debra Murphy formally recognized our new Board of Directors: Jason Guynes (Alabama); J. Barry Motes (Kentucky); and Jane Nodine (South Carolina). She noted that Reni Gower (Virginia) is finishing the term of Joe Seipel; and Tom Brewer (Florida) is finishing the term of Scott Karakas. Also new to the Board is Pat Wasserboehr (North Carolina), who was unable to attend the conference this year.

### Welcome to Mobile and 2009 conference report

Jason Guynes gave a jubilant welcome to the Board of Directors. He thanked Diane Gibbs, the graphic designer of the program, as well as Elizabeth Richards and Karen Burns who have provided terrific assistance to this conference. All are faculty from the University of South Alabama. Guynes briefly reviewed the highlights of the conference plans. He reviewed the Conference Budget. He hopes that we will end up with ~\$4,000 net.

### Minutes of the 2008 Board meeting

A motion to approve the 2008 minutes was made, seconded, and approved unanimously.

### Treasurer's report

Secretary-Treasurer Beth Mulvaney reviewed the line items in the budget and noted areas where we could expect significant expenditures during/after the conference. A motion to accept the Treasurer's Report was made and seconded. It was approved unanimously.

### Administrator's report

Rachel Frew reviewed our membership report gathered over the previous 5 years (also broken down by discipline as well as geographic distribution). She also noted our increasing profits from downloads of *SECAC Review* articles.

Donald Van Horn asked about our membership numbers, which we use to project the income from individual memberships. We base our next year's budget on projected memberships and it appears that we may need to revise the way we calculate this since membership is not due by Oct. 1, but instead on a rolling basis throughout the year.

A motion was made to accept the Administrator's Report. It was seconded and approved unanimously.

#### Standing Committee Reports:

**Executive Committee:** Debra Murphy reported that SECAC Administrator Rachel Frew and SECAC Secretary-Treasurer Beth Mulvaney attended a portion of MACAA's Board meeting on Saturday, July 25, 2009. The purpose of SECAC's representatives at this meeting was to clarify the agreement between SECAC and MACAA for the joint conference to be held in Richmond, hosted by VCU, October 20-23, 2010. In our discussion, we agreed to:

- Provide MACAA with an overall list of total conference attendees following the conference (in an effort to make conference accounting as transparent as possible).
- Provide a breakout of names of individuals and contact information for those attending who hold MACAA membership
- Fee to MACAA for the services SECAC (Rachel) provides for conference registration. We discussed the administration and the associated costs for Memberclicks and credit card fees. Since returning from the meeting, Rachel has continued to discuss with John Richardson, President of MACAA, details of the cost to MACAA. This continued conversation has resulted in the following agreement:

Based on the percentage of conference registrants who are members of either SECAC or MACAA, with SECAC earning an additional 10% for its conference registration responsibilities. This means that MACAA will effectively pay SECAC 10% of MACAA's single-membership based profit, as an administrative fee. SECAC will earn an additional 1% (for a total of 11% extra) should SECAC be asked to receive MACAA membership payments on behalf of MACAA.

Besides earning some goodwill with the MACAA Board, this meeting secured the Affiliate membership of MACAA.

**SECAC Artist's Fellowship:** Jenny Hager reported that the \$3,000 SECAC 2009 Artist's Fellowship elicited 58 applications from 21 states. This year's applicants reside predominantly in the southeast (45) and from surrounding states (9), but extend as far as New York (3) and Utah (1). A committee of four jurors including Professors Tony Wright and Nicole Schneider from the Department of Fine Arts, University of South Alabama, Professor Kevin Concannon from the Department of Fine Arts, University of Akron, and Professor Harry Boone from the Department of Fine Arts, Georgia Gwinnett College. Prior to the conference, the applications were mailed to the jurors for their review and determination of a short list of outstanding applicants. The jurors and the administrator, Professor Jenny Hager of the University of North Florida, will meet during the conference to select the finalist for the 2009 SECAC Artists Fellowship Award. The winner will be announced at the SECAC awards presentation at Friday's luncheon on October 23, 2009.

**SECAC Review:** Editor James Boyles reports that the 2008 issue was received by the membership this past year; the 2009 issue went to press this week and the articles have been chosen for the 2010 issue, of which there were a large number and high quality (of concern is the paucity of good submissions from outside the field of art history). President Murphy, on behalf of SECAC, thanked Boyles for his work as editor. We will be entertaining nominations for the next editor. James also thanked Christina Olson, Exhibitions Editor and Preston Fair, Book Review editor.

#### **Nominating Committee:**

1<sup>st</sup> Vice-President and Chair of the Nominating Committee, Floyd Martin, announced the following openings for the 2010 election: Secretary-Treasurer position is open (Mulvaney's term is up she may be re-elected); the Arkansas seat is open (Jane Brown is eligible for re-election); the Florida seat is open (Tom Brewer who is filling the remainder of Scott Karakas's term is eligible for a first term);

Mississippi is open (Ben Harvey is eligible for re-election); the At-Large position is open (Helen Langa is not eligible for re-election). Martin asked for nominations for people to be on the nominating committee. Reni Gower, Tina Yarborough, and Kristina Olson were selected to serve on this committee.

#### **Professional Awards Committee:**

1<sup>st</sup> Vice-President Martin, Chair of the Professional Awards Committee, announced that the awards would be given on Friday at the luncheon. Martin disclosed that there were no nominations for the teaching award, which is tragic. Martin is going to change the nomination deadlines. Instead of May, the nominations (and packet) will be due February 1. Encourage your colleagues to nominate worthy individuals. This change was met with absolute approval by Board.

#### **2010 Conference report – Richmond, Virginia**

Andrew P. Kozlowski, Conference Director for 2010, chaired a 2008 Southern Graphics Conference that hosted 1200 attendees. Although he stepped into the role of Conference Director later in the game, he feels things are under control and rolling. The 2010 Conference at Richmond will be a joint conference between SECAC and MACAA. Kozlowski is using a conservative projection of only 400 attendees. “Curiouser” is the “prompt” they have chosen as a kind of theme. Richmond is an incubator of odd bits and pieces of history, architecture, and miscellanea. Pablo Helguera, director of adult education at MoMA, is the keynote speaker. Joe Seipel, VPAA of SCAD, will be the Members’ show juror.

President Murphy explained the Executive Board’s recommendation to adopt a 3-tier registration rate to go into effect at Richmond. The Board of Directors discussed and decided it was a good idea. A motion to approve this structure as part of the budget for 2010 at Richmond was made; it was seconded and approved unanimously.

#### **Future conferences**

**2011, Savannah GA, November 9-12.** Sandra Reed, Conference Director said they soon will be reaching out to other colleges near Savannah to become part of the 2011 Conference. They negotiated a great hotel rate with no food and beverage and SCAD will be allowed to furnish the A/V equipment. The hotel is in the heart of the Savannah historic district and room rates are only \$159. Dan Cameron will be the members’ juror and give a plenary presentation. Reed also raised the idea of reserving a time for when state representatives would be available to meet with the members of that state. It was met with excitement.

**2012, Durham (or Raleigh), dates TBA.** Beth Mulvaney, conveyed the offer for the 2012 Conference to be hosted by Meredith in Durham or Raleigh. A motion was made to accept the proposal; it was seconded and approved unanimously.

**2013 Tuscaloosa, AL, dates TBA.** Brian Evans, Conference Director reported on the planning for the conference so far. They have a study break in October, Thursday to Sunday. Those may be the dates chosen for the conference (they have to work around the football schedule). The university just acquired the Paul R. Jones art collection (American Art).

**2014 Ringling College of Art and Design, Sarasota, FL, dates TBA.** Melody Weiler from Ringling College of Art and Design has been in discussions with President Murphy about the possibility of hosting SECAC in 2014. Following the Board of Directors meeting, Murphy confirmed that Ringling was committed to hosting the conference.

Affiliates and Friends (full reports as submitted are attached following the minutes)

**SESAH:** Pam Simpson reports that SESA is meeting next week. Simpson encouraged anyone interested in SESAH to take a look at the website: <http://www.sesah.org>.

**CWAO:** Kyra Belan was not able to attend the Board meeting, but sent a full report.

**VRC:** Christina Updike presented an overview of the annual conference, held in Toronto in March, 2009, particularly noting an available videotaped session of two noted copyright scholars (one from U.S., one from Canada); a link to this is included in the submitted report, below. Updike urged members to

encourage their home visual resource specialists, especially new ones, to consider attending an ARLIS/VRA Foundation Summer Educational Institute (more information in the full report). And lastly, Updike wanted SECAC members to know that the VRA has published "Advocating for Visual Resources Management in Educational and Cultural Institutions" on its website: <http://www.vraweb.org>.

**FATE:** Greg Skaggs reported 403 attended FATE's biennial conference in Portland, Oregon. The next Biennial conference will be in March or April 2011 in St. Louis (co-host with MACAA). During non-conference years FATE encourages regional workshops or other events.

**ATSAH:** Mindy Nancarrow is representing ATSAH for Liana Cheney. She reported that ATSAH has a full roster of sessions forthcoming: two sessions at 2010 CAA in Chicago, six at 2010 Renaissance Society of America in Venice, one session on Giorgio Vasari at 2010 SECAC in Richmond, and two sessions at 2011 CAA.

**MACAA:** Tommy White was present to represent our newest affiliate, MACAA, who will partner with SECAC at Richmond in 2010. White reported that MACAA is trying to reach out to young members (often the young faculty are teaching the foundation courses).

**SECAC at CAA:** Debra Murphy reported that this year Jessica Dallow organized the session and appointed Thomasine Miller to chair the session. Jessica will remain as the chair for next year while Thomasine will organize the session.

#### Old Business

- Liability insurance for SECAC administrator: Past-president Don Van Horn investigated this issue further. After speaking with an insurance agent, Van Horn realized that we don't need liability insurance.
- A motion was made to present the membership with an amendment concerning the retired member category (of membership) at the Business meeting on Saturday.

#### New Business

- Oxford University Press: Rachel Frew reported on her contact with a representative from Oxford University Press. They have requested to partner with SECAC and will offer our members a 20% discount on over 300 art and architecture titles. A link will be placed on the SECAC website that will take members to an OUP webstore.
- Addition of at-large member(s): Floyd Martin proposed the addition of one additional at-large member because 25% of our membership is drawn from outside the 12 states that comprise the constitutional membership of SECAC. The election of this new member would take place in 2011.
  - A motion is made to develop a change to the constitution to add another at-large Director to the Board of Directors. This proposed amendment will be shared with the membership and voted on in 2010. If successful the at-large position will be nominated and elected in 2011.
- It was recommended that Floyd Martin gather a group of members together to discuss ways in which we might create our national profile and how to best express that. Jane Nodine and Helen Langa offered to join this group. We are a regional organization that serves a national audience. Although our headquarters is in the southeast, and our organization is grounded in the southeast, we have a national profile and offer high quality scholarly exchange and provide a collegial atmosphere with warm, friendly southern hospitality.
- The executive committee recommends that we raise the membership rates for individuals from \$50 to \$60, for students from \$15 to \$25 and retirees from \$35 to \$50. A motion was made to raise the rates of memberships as outlined in the executive committee proposal. It was seconded and approved.
- Debra Murphy announced that we will extend a call for nominations for the editor of the *SECAC Review* after the conference.

- Jane Nodine brought up a concern about the acceptance letters for the Members' Exhibition. Some institutions are questioning faculty members when they get a letter addressed to "Dear Artist" with a generic acceptance for an exhibition. Some of these institutions are rejecting travel funds or recognition of their achievement as a juried show. Discussion ensued. Because we are not going to mandate another task for the volunteers who stage a conference, we ask any member who needs a more personalized letter to get in touch with the SECAC President.
- *Number*: Michael Aurbach brought this publication to the Board to familiarize the membership with this possible venue for publications. It is an opportunity for art historians to publish reviews and for artists to get their work out to a larger public with the potential for reviews.
- A suggestion was made that in the future Conference organizers should follow the practice of Jason Guynes and the 2009 conference: the pick-up policy for the members' exhibition should coincide with the end of the conference.
- Reni Gower suggested that we leave "members' show" out of the title since it can imply that the only criterion is membership.

Adjournment at 6:50 pm

Respectfully submitted,

Beth A. Mulvaney  
SECAC Secretary-Treasurer

**Standing Committee Reports as submitted to the Board of Directors, October 2009:**

**SECAC Artists Fellowship 2009**

Date: October 8, 2009

For the \$3,000 SECAC Artists Fellowship 2009, 58 applications were received from 21 states. This year's applicants reside predominantly in the southeast (45) and from surrounding states (9), but extend as far as New York (3) and Utah (1). A committee of four jurors includes Professors Tony Wright and Nicole Schneider from the Department of Fine Arts, University of South Alabama, Professor Kevin Concannon from the Department of Fine Arts, University of Akron, and Professor Harry Boone from the Department of Fine Arts, Georgia Gwinett College. Prior to the conference, the applications were mailed to the jurors for their review and determination of a short list of outstanding applicants. The jurors and the administrator, Professor Jenny Hager of the University of North Florida, will meet during the conference to select the finalist for the 2009 SECAC Artists Fellowship Award. The winner will be announced at the SECAC awards presentation evening on Friday, October 23, 2009 [sic].

From James Boyles, Editor, *SECAC Review*

The 2009 issue will be going to the printer this week and the selections for the 2010 have been made. This last issue was particularly difficult because of the large number and high quality of the submissions. In fact, we will have more articles in the 2010 issue than usual. A continuing problem, though, is the paucity of good submissions from fields outside of art history.

**SECAC Nominating Committee, Floyd Martin, First VP, Chair**  
SECAC Constitution Section 13 B

Nominating Committee: The nominating Committee is comprised of the President, First Vice-President, Secretary-Treasurer, and three Directors selected annually by the Board. The First Vice-President shall serve as chair. At the Board of Directors meeting, three Directors need to be elected to the Nominating Committee.

Terms are ending in 2010 for the following:

Secretary-Treasurer: Beth Mulvaney, Meredith College

Arkansas: Jane Brown, University of Arkansas at Little Rock

Florida: Scott Karakas, Florida Gulf Coast University (NB: Scott resigned and Tom Brewer is completing his term)

Mississippi: Benjamin Harvey, Mississippi State

At-Large: Helen Langa, American University

### **Professional Awards Committee, Floyd Martin**

There will be seven awards presented at the luncheon ceremony this year.

### **Affiliated Society Reports**

**SESAH**, Southeast Chapter of the Society of Architectural Historians, an organization that is a bit smaller than SECAC, but much like it in what we try to do, is a regional chapter of the national SAH. We cover the 11 southeastern states and even extend into Texas. We have an annual meeting, a newsletter, and an annual journal. Last year's meeting was in October in Greensboro, N. C., this year we will meet Oct. 28-31, just a week after SECAC, and will be in Jackson, MS, next year it will be Chattanooga. Our meeting format is two days of papers and one full day of tours, but we manage to work in tours of nearby sites during the paper days as well. We usually get about 100 people to a meeting. Catherine Bishir is the current president though Michael Fazzio will replace her at the fall meeting. Robbie Jones is the newsletter editor and Steven James is the editor of ARRIS, the annual journal. We have a great website with all the relevant facts and lots of good pictures of past tours: <http://www.sesah.org>.

### **CWAO, Kyra Belan**

This year was rather turbulent for the CWAO membership, since many of the members are adjunct professors and independent artists/scholars. However, a second panel of the series of three panels - after the success of the first one at the previous CAA/Dallas, was presented in LA, titled Mothers of Innovation II: Exploring Mixed Media, New Media. Three of the presenters were from the west coast, two of which were independent artists. The last panel, Mothers of Innovation III, will be presented here in Mobile to conclude this theme. The next panel is scheduled for CAA in Chicago 2010, and will be published, like the previous one, in the CAA Abstracts. The title of the panel is Regional Women Artists: Exploring Nature, Spirituality, and Universal Order. All the four panelists are from Florida, as many from this region applied.

### **VISUAL RESOURCES ASSOCIATION AFFILIATE GROUP**

The Visual Resources Association (VRA) affiliate group of SECAC is sponsoring a session on "Facilities Planning for the Digital Visual Resources Center of the Future" to be held Thursday afternoon, October 22nd at the 2009 SECAC annual conference in Mobile, AL.

Chair: Kathe Hicks Albrecht, American University

Speakers:

Betha Whitlow, Washington University in St. Louis, MO, "Space Planning for the Analog to Digital Transition"

Steve Tatum, Virginia Tech, Blacksburg, VA, "Space without Walls: Decentralized Digital Production"

Christine Hilker, University of Arkansas in Fayetteville, "A Structured Life: Media Center Housed in Stacks of a 1935 Library Building"

Kathe Hicks Albrecht, American University, Washington, DC, "The VRC in the 21st Century"

## **Visual Resources Association 2009-10: Highlights and Upcoming Events**

- The 2009 VRA annual conference was held March 18-21 in Toronto, Ontario, Canada. This international conference with workshops, sessions, special interest group meetings and tours was attended by Visual Resources professionals from all over the world. The plenary session, "Fair Use/Fair Dealing: Which Should Give You More Comfort?" featured two noted copyright scholars (one from Canada and one from the U.S.) who discussed the differences and provided a better understanding of the two doctrines. The session was videotaped and can be viewed on the VRA website at: [http://www.vraweb.org/resources/ipr/fairuse\\_fairdealing/index.htm](http://www.vraweb.org/resources/ipr/fairuse_fairdealing/index.htm)
- The jointly sponsored ARLIS/VRA Foundation Summer Educational Institute was held June 8-13, 2009 at Simmons College in Boston, MA. SEI is intended to provide a standardized and sustainable program for visual resources training, with a focus on issues related to the transition from analog to digital collections. It is open to professionals, para-professionals, and graduate level students in visual resources, library science, the fine arts, related humanities fields, and other image information disciplines. There were 45 registrants and fifteen instructors teaching the educational modules during the weeklong Institute. The highly successful event culminated with the presentation of certificates. The 2010 SEI will be held in early summer at the University of New Mexico, Albuquerque, NM.
- The VRA—Southeast regional chapter held a meeting at the 2009 VRA conference in Toronto, Ontario, Canada and a summer meeting in June at North Carolina State University in Raleigh. <http://vraweb.org/chapters/southeast/index.html>
- The VRA—Mid-Atlantic regional chapter held a meeting at the 2009 VRA conference in Toronto, Ontario, Canada and a summer meeting with the theme "Engaging New Technologies" on May 29, 2009 at James Madison University in Harrisonburg, VA. A report is published at: <http://vraweb.org/chapters/midatlantic/reports/JMU05-09Meeting.html>
- The 2010 VRA annual conference is scheduled for mid-March in Atlanta, GA. <http://vraweb.org/conferences/index.html>

New on the VRA website:

1. VRA White Paper: Advocating for Visual Resources Management in Educational and Cultural Institutions: <http://www.vraweb.org>
2. Images Online Newsletter: <http://www.vraweb.org/publications/index.html>
3. Newly updated and expanded Photoshop resources: <http://vraweb.org/resources/diag/photoshopresources.html>

### **News brief:**

The Madison Digital Image Database (MDID) is a system for managing digital media collections and for integrating digital media into the teaching and learning process. User support is available through the MDID wiki, email, and a community mailing list of over 340 subscribers. System requirements, software download, and documentation are available at: <http://mdid.org>. A new MDID blog was started this spring 2009 to report on MDID3 development news: <http://mdidnews.blogspot.com/> MDID is also on Facebook and Twitter. JMU received an IMLS National Leadership Grant for Libraries to research and develop an Application Programming Interface (API) to facilitate interoperability between MDID and other digital image systems and tools, such as Flickr and ARTstor connectors, a Blackboard building block, and PowerPoint import/export. Furthermore, the API will provide a foundation for institutions to exchange data between MDID and other local systems or repositories. Along with the API creation MDID is being redesigned to extend multimedia support and embrace the social web. It will support rating, tagging, annotating, link suggestions and RSS feeds. Its discovery interface will be greatly improved, featuring better browsing capabilities and faceted searching. Continuing the tradition of a freely shared educational resource, the new MDID3 will be distributed under an open source license.

## **BRIEF REPORT ON THE ASSOCIATED FOR TEXTUAL SCHOLARSHIP IN ART HISTORY (ATSAH)**

ATSAH is presenting two sessions at CAA in Chicago:

*Session: Lost!*

Chair and Organizer: Maureen Pelta, Moore College of Art and Design, Philadelphia, PA

Lost works of art occupy a uniquely porous place in the history of art: known but not known, not present but not necessarily destroyed; the absence of these works is at the very same time pregnant with the potential for their rediscovery. Even Wikipedia devotes a section to lost works, defining them as "original pieces of art that credible sources indicate once existed, but cannot be accounted for in museums, private collections, or are known to have been destroyed or neglected through ignorance and lack of connoisseurship." This session will entertain papers that address narratives of "lost-ness." What territory does a lost work occupy? What pressures do historical events, changing tastes, and expanding technologies-- or even new definitions of art-- exert on the status of and interest in lost works of art? What spheres of scholarly operation do lost works permit--or prohibit? How have perspectives on lost works of art changed over time and what privileges one among competing archaeologies of lost work at any given moment in time?

Presenters:

Kandice Rawlings, Independent Scholar

"The Pull of the Unknown: Jan van Eyck's Saint Jerome"

Jan van Eyck's St. Jerome. The appearance of certain works of art is often explained by their supposed basis on lost examples, whether as free copies, adaptations, or variations of the original. One notable example of this method has pivoted around a lost painting of Saint Jerome by Jan van Eyck, which has been related to several extant fifteenth-century paintings of the same subject, primarily by Italian artists (such as Antonello da Messina's Saint Jerome in London). Because these paintings vary greatly in their stylistic approaches, and we lack a detailed literary description of van Eyck's panel, the nature of the lost work's influence is difficult to determine. Therefore, relationships that are often drawn between van Eyck's lost Saint Jerome and extant versions of the subject may be more convenient than they are insightful. Using this example, my paper will examine the extent to which we can effectively employ lost works in art historical 'genealogies.'

Arthur J. DiFuria, Moore College of Art & Design, Philadelphia, PA

"Outstanding works, shamefully destroyed." Maerten van Heemskerck's Lost Altarpieces and the Sculpture of Antiquity.

Karel van Mander says that many of Maerten van Heemskerck's paintings disappeared in the beeldenstorm of the 1560s. I propose that iconoclasts focused their hostilities on paintings by van Heemskerck that visualized the holy by evoking antique sculpture more vividly than the standard grisaille to which Netherlandish eyes were accustomed. Scholars have yet to imagine altarpieces in this mode because most examples are now lost. On his journey to Rome (1532 - 1537), van Heemskerck assimilated Rome's antiquities so thoroughly that his post-Roman oeuvre is a veritable museum of fantasie, new antiquities that he fashioned from his nuanced pictorial memory of the Eternal City. For his Netherlandish antiquarian audience, his Christian images emulating Roman antiquities were powerful essays on Christianity's transformation of - and triumph over - pagan ideology. For iconoclasts, they looked too much like pagan idols. For modern scholars, their "lost-ness" has impeded awareness of the relation between antiquarianism and iconoclasm.

Nancy A. Nield, Independent Scholar

"Mastering the Loss of Modernism: Rauschenberg's Erased de Kooning as Site of Failure"

Robert Rauschenberg's famous request of a drawing from the Abstract Expressionist Willem de Kooning is often characterized as a loss predicated on embattlement and triumph. In this account, the victorious Rauschenberg's eradication of de Kooning's marks in the aptly titled Erased de Kooning (1953) entails the oedipal defeat of all the characteristics of high modernist art production, including individuality, authenticity, and autonomy, by an artistic vanguard predicated on irony and contingency. I will complicate this notion of loss by describing Erased de Kooning not in the dialectical terms in which it is usually framed, but as a motile site in which modernism, mourned by the muted traces of de Kooning's hand, emerges as a space for, but not of, signification, a rhythmic, fluid pattern which permits postmodernism the structure of a palimpsest—an accretion of material and thematic layers which both reveals and conceals those above and below.

Discussant: Tina Waldeier Bizzarro, Rosemont College, Rosemont, PA

*Symbolism: in Search of new Forms and Ideas*

Organizer: Rosina Neginsky, University of Illinois at Springfield

Chair: Liana De Girolami Cheney, President of ATSAH, UMASS Lowell

Presenters:

Rosina Neginsky, University of Illinois at Springfield

“The Clandestine World of Art of Michael Vrubel: Literature and Art”

Michael Vrubel, a Russian Symbolist painter of the turn of the century, painted many works that were inspired by literature. He is especially known for his numerous versions of “Demon” that supposedly was born out of his reading of the Russian poet and writer Michael Lermontov. In this paper, I will demonstrate that Vrubel gives his own very particular interpretations to works of literature in his art. Although they all seem to address the subject of a literary work in question, in reality they address Vrubel's own philosophy of existence. Vrubel creates his own world, which is based on a subconscious inner world of emotions, which is the foundation for his images. This paper will examine Vrubel's works inspired by literature in order to demonstrate the differences between literary works and Vrubel's interpretation and to show that the world created by Vrubel is an expression of his own hidden subconscious clandestine world, very distant from his point of departure.

Mireille Dottin-Orsini, University of Toulouse II, France

“Upon some Images of the “Femme fatale” in European Painting of the fin-de-siècle Era”

The images of the “Femme fatale” abound throughout Europe between 1870 and 1914, even more so in the Parisian Exhibition of painting and sculpture. This painting, called academic or symbolist, is also called “pompiere”. To day, it tends to be considered as archaic and rather ridiculous, but it gives a juicy account of the spirit of the time. Historical painting used the biblical legends and the classical myths: Judith, Helen of Troy, Cleopatra, Salome, Messaline and many others were used to show that “Woman” is eternal, and an eternal danger to men. By means of archaeological recreation, sometimes diverting devices of religious painting, the painters expressed a traditional misogynist opinion. But this message remains ambiguous, showing both a worship of Woman and a hatred and fright of her, giving to understand she is completely different: super-human or animal, never merely human – still forever essential for the survival of mankind.

Deborah H. Cibelli, Nicholls State University

“Aby Warburg, Dante Gabriel Rossetti, and Sandro Botticelli and the Search for Symbolic Form”

This paper places the German art historian Aby Warburg (1866-1929) among the eminent scholars, poets, and painters to rediscover the art of Sandro Botticelli during the 19th century and explores why Warburg acknowledged the Symbolist poet and painter, Dante Gabriel Rossetti (1828-1882), one of the founders of the Pre-Raphaelite Brotherhood, in his dissertation on Botticelli published in 1893. It examines what constituted a symbol for Warburg, who used Rossetti's poetry to interpret the dynamic figures of Botticelli as emotive.

In addition, ATASH is sponsoring 6 sessions at RSA in Venice 2010.

In 2010, ATSAH plans to organize one session at SECAC on Giorgio Vasari.

In 2011, ATSAH has organized two sessions at CAA one on Giorgio Vasari and the other on Symbolism in 19th and 20th Century.

**From Tommy White, MACAA, Mid-America College Art Association**

SECAC/MACAA will be co-hosting a combined conference in Richmond next fall, October 20-24, 2010.

Also, MACAA will be joining forces with FATE for a collaborative conference in St. Louis during the spring of 2011. At this conference, we will be using a “Streaming” format for panel scheduling. See

<http://www.macaart.org/home.asp> for additional information and news.

## **Southeastern College Art Conference at CAA (February 10-13, 2010), Chicago**

The Importance of Art in Economic and Social Revitalization: the Creation of Modern Cultural Economies

Chair: Thomasine Miller, Tulane University

Lawrence Jenkins, University of New Orleans, "The UNO-St. Claude Gallery: Art, Cultural Economy and the Recovery of Post-Katrina New Orleans"

Srdjan Loncar, Tulane University, "Post-Deluvian New Orleans: Prospect 1, Artists' Cooperatives and the Revival of the Visual Arts"

Stephen Schudlich, University of Michigan at Ann Arbor, "work• detroit / the University of Michigan School of Art & Design's creative connection with Ann Arbor, Detroit, and Beyond"

Paul Karabinis, University of North Florida, "Academic Missions/Economic Realities: The Merger between UNF and Jacksonville's Museum of Contemporary Art"

## **Administrator's Report – 2009**

### **Rachel Frew**

Membership report (previous 5 years numbers)

(744) (790) (778) (799) (593) Individual memberships

170 (162) (127) (115) (53) Student Memberships

note: 25+ new members (presenters) will be added between today and the conference.

396 (452) are registered as of today for Mobile.

\*By discipline:

Archaeology 1 (5) (4) (6)

Architecture: 4 (23) (10) (5)

Art Education: 31 (62) (50) (52) (20)

Art History: 370 (418) (368) (343) (224)

Graphic Design: 61 (75) (55) (20)

Museum Studies: 5 (36) (28) (24) (7)

Studio: 304 (400) (428) (459) (224)

Visual Resources: 12 (26) (23) (25) (14)

\*note: Some individuals do not indicate an area, or, are listed in multiple areas.

AL	66	IA	8	ME	1	NM	2	TX	19
AR	20	ID	1	MI	6	NY	43	UT	2
AZ	6	IL	19	MN	4	OH	17	VA	80
CA	13	IN	8	MO	11	OK	8	VT	1
CO	2	KS	7	MS	33	OR	1	WA	1
DC	5	KY	24	NC	70	PA	23	WI	4
DE	2	LA	33	ND	4	RI	4	WV	15
FL	85	MA	14	NE	1	SC	50		
GA	111	MD	14	NJ	4	TN	63		

One each:

Canada, Mexico, Austria

Members within SECAC geographical area:

75% in, 25% out

Students within SECAC geographical area:  
 48.5 in the area  
 51.5% out of the area

SECAC received \$1341.33 (\$1392.72) (\$355.08) in its 3rd year of revenue based on downloads from the Review.

**Southeastern College Art Conference**

**Profit and Loss Budget vs. Actual**

**10/15/09**

**January through October 15, 2009**

	<b>Jan - Dec '09</b>	<b>Budget</b>	<b>\$ Over Budget</b>	<b>% of Budget</b>
<b>Ordinary Income/Expense</b>				
<b>Income</b>				
Conference Income*	55,400.00	51,275.00	4,125.00	108.0%
Contributions Income	850.00	3,000.00	-2,150.00	28.3%
Membership Dues - Individual	22,260.00	40,000.00	-17,740.00	55.7%
Membership Dues - Institutional	10,500.00	12,500.00	-2,000.00	84.0%
Membership Dues -Retired Member	365.00			
Membership Dues - Student	1,815.00	1,875.00	-60.00	96.8%
SECAC Review Income	1,641.33	2,000.00	-358.67	82.1%
<b>Total Income</b>	<b>92,831.33</b>	<b>110,650.00</b>	<b>-17,818.67</b>	<b>83.9%</b>
<b>Gross Profit</b>	<b>92,831.33</b>	<b>110,650.00</b>	<b>-17,818.67</b>	<b>83.9%</b>
<b>Expense</b>				
Conference help	250.00	800.00	-550.00	31.3%
Liability Insurance	0.00	1,000.00	-1,000.00	0.0%
Tax Preparation	600.00	600.00	0.00	100.0%
Artist Grant	0.00	3,000.00	-3,000.00	0.0%

<b>Bank Service Charges</b>	5,134.61	6,100.00	-965.39	84.2%
<b>Conference</b>	8,563.10	49,047.00	-40,483.90	17.5%
<b>Internet Access/Telephone</b>	2,024.18	1,850.00	174.18	109.4%
<b>Miscellaneous</b>	3,425.24	0.00	3,425.24	100.0%
<b>postage</b>	446.06	1,500.00	-1,053.94	29.7%
<b>Printing and Reproduction</b>	2,081.50	4,000.00	-1,918.50	52.0%
<b>Salary - Assistant</b>	1,724.94	2,300.00	-575.06	75.0%
<b>Salary-Staff</b>	13,500.00	18,000.00	-4,500.00	75.0%
<b>SECAC Review</b>	50.36	17,000.00	-16,949.64	0.3%
<b>Supplies</b>	161.57	2,135.00	-1,973.43	7.6%
<b>Telephone</b>	0.00	1,850.00	-1,850.00	0.0%
<b>Travel Allowance</b>	210.20			
<b>Total Expense</b>	<b>38,171.76</b>	<b>109,182.00</b>	<b>-71,010.24</b>	<b>35.0%</b>
<b>Net Ordinary Income</b>	<b>54,659.57</b>	<b>1,468.00</b>	<b>53,191.57</b>	<b>3723.4%</b>
<b>Net Income</b>	<b>54,659.57</b>	<b>1,468.00</b>	<b>53,191.57</b>	<b>3723.4%</b>

\* includes \$3000 contribution from UNO in 2009 for 2008 conference

<b>VALIC Investment</b>	JUL 2008	109,157
	AUG	110,315
	SPT	99,892
	OCT	83,952
	NOV	78,563
	DEC	79,269
	JAN 2009	79,522
	FEB	77,559

MAR	80,204
APR	86,322
MAY	93,984
JUNE	93,816
JULY	98,586
AUG	99,800
SPT	103,676
OCT	105,997
Oct 15, 2009	\$15,2009