



2002 THE TRICENTENNIAL OF MOBILE, ORIGINAL GATEWAY TO LOUISIANA

THE JOINT SECAC AND SESAHA 2002 MEETING IN MOBILE, ALABAMA, OCTOBER 23, 24, 25, 26, 2002.

The Department of Art at the University of South Alabama is proud to serve as the host for the 2002 Annual Meeting of the Southeastern College Art Conference and the Southeast Chapter of the Society of Architectural Historians. The conference site will be the Adams Mark Hotel in historic downtown Mobile.

The joint SECAC/SESAH meeting will enable organizers to present an array of program offerings. The meetings will operate concurrently and separately; yet, for attendees who belong to both regional organizations, schedules will provide the opportunity to attend two meetings for the price of one. The varied and exciting sessions are announced later in this Newsletter.

Two evenings will be scheduled with keynote speakers. **Paul Sprague**, an architectural historian who is an expert of Louis Sullivan, will be the first keynote speaker and his topic will weave Louis Sullivan's beach houses in nearby Ocean Springs into his slide presentation. Following a stop at the new Mobile Art Museum to visit an art exhibition on campus and tour the new facility of the Department of Visual Arts which opened in 1992, the conference will be treated to joint keynote speakers, **Joyce** and **Max Kozloff**. Joyce will address public art and work from some of her latest series while Max will speak on photography. The Kozloffs recently held their first joint exhibition and it is hoped that a small joint exhibit can come to Mobile during the conference.

SESAH will sponsor a bus tour of architecture along the North Gulf Coast between Mobile and Biloxi, Mississippi that will include stops at historic and contemporary structures. The tour, which will require a separate fee, will be limited to one coach. One stop, which will be of interest to some SECAC members, is the Walter Anderson Art Museum where participants can remain longer to see the collection of Walter Anderson and other Anderson family members.

The conference will conclude with the usual Saturday night party, a cruise on the sternwheeler, *Cotton Blossom*, on the Mobile river.

The University of South Alabama looks forward to seeing everyone in October 2002. Mobile is the original home of Mardi Gras in the United States and we like to say, *Laissez les bon temps rouler*, which means Let the good times roll. So, do not miss this special tricentennial conference and plan your calendar to let your good times roll here in the Port City of Alabama, literally the original gateway to Louisiana. This will be the first meeting of SECAC in Mobile, Alabama, which promises to be an exciting place for most members to explore. We are pleased that SECAC is celebrating its 60th year when we are celebrating our 300th year.

MOBILE MEETING INFORMATION

Conference Planning Committee and Chairs: The planning committee consists of Philippe Oszuscik, Janice Gandy, Robert Bantens, Pieter Favier, and Tony Wright.

Joint Conference Chair: Philippe Oszuscik

Department of Visual Arts, VAB 172
University of South Alabama, Mobile, AL 36688-0002
tel: 251-460-6335, FAX: 251-414-8294, email: oszuscikp@cs.com

SECAC Chairs: Pieter Favier, Studio Sessions

Department of Visual Arts, VAB 172
University of South Alabama, Mobile, AL 36688-0002
tel.: 251-460-6335, fax: 251-414-8294, email: c/o lkittrell@usouthal.edu

Janice Gandy, Art History Sessions

Department of Visual Arts, VAB 172
University of South Alabama, Mobile, AL 36688-0002
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Robert Bantens, Museum, Gallery Sessions and Affiliated Organizations

Department of Visual Arts, VAB 172
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Tony Wright, Chair of the SECAC Juried Exhibition

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Fees: Registration for the conference will be \$90 in advance and \$100 after October 1. Student registration will be \$30 in advance and after October 1. SECAC/SESAH Saturday Night Event: \$30 in advance and will include the ride on the historic sternwheeler, *Cotton Blossom* (one of four ships in the nation on the National Register of Historic Places), plus food and drinks. Projectors will be set up on board for studio faculty to show works of art.

Hotel: The Adam's Mark Mobile, with views of Mobile River and historic downtown, is the conference hotel. It is located at 64 S. Water Street (corner of Water, Government and Royal Streets), Mobile, AL 36602. The hotel is a modern high-rise structure with shops, restaurant, pool, fitness center, bar, and other amenities. tel: 251-438-4000 or 1-800-444-ADAM, fax: 251-415-0123 URL: www.adamsmark.com Rates: \$86 single; \$91 double; \$95 triple; \$100 quadruple; add a suite for \$100. Rooms at these rates, reasonable for Mobile, are limited, so reservations should be made as soon as possible.

Transportation by air: Mobile is currently served by Delta, AirTran, American Eagle, Continental Express, and Northwest Airlines, but this information will be updated in a later newsletter since service is subject to change. Transportation between the airport and downtown can be made by: Mobile Bay Transportation Co. (251-633-5693), Professional Limousine Service (251-621-1248), and Yellow Cab Co. (251-476-7711).

Transportation by automobile: The city of Mobile is located conveniently at the junction of two major interstate highways, I-65 (north/south) and I-10 (east/west). Exit on Water Street from I-10 and go one block north to Government and Water Streets, the location of the hotel. Travelers coming south on I-65 can either go to I-10 and turn east and go to the Water Street exit; or they can take the I-110 connector from I-65 directly to Water Street heading south. Proceed southward a few blocks to Government Street where the hotel is located. A public parking garage connects to the hotel and can be entered from Water Street or from Royal Street on the west side of the hotel. More directions will be posted on the SECAC website.

CONFERENCE PROGRAM AND CALL FOR PAPERS

The postmark deadline for submission of proposals to all session chairs is **April 15**. Unless otherwise indicated, the person(s) to whom proposals are to be submitted will chair the session. **A submission form is required and it should accompany the proposal (no longer than two double-spaced pages) along with a current CV. A submission form is included in this Newsletter and it is also available on the SECAC website under Conference 2002.** Notices of acceptance or rejection of proposals will be sent by session chairs in May. Most sessions will have a 20 minute presentation format, some may have shorter or longer formats. Your session chair will inform you of your time-allocation in the acceptance letter and will send you other important information. If your participation in the conference program is limited to a particular day and/or time, you must indicate that in your submission. While every effort will be made to accommodate your requirements, there are many factors that determine the final schedule and it may not be possible

to meet individual needs. In addition, if you have special audio-visual needs, you must include this request in your session/panel proposal. The conference chair makes the final determination about audio-visual needs based on budget restrictions. Bring your own laptop.

Program participants must be members of SECAC or SESA and pay registration fees, as do all who attend the conference. The conference program will be finalized in June and the preliminary program and registration material will be mailed in late August.

ART HISTORY SESSIONS

Chair of the Art History Program: **Janice Gandy**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu The Art History Program Chair announces the following schedule of Art History sessions.

Undergraduate Student Open Session:

This year's planning committee suggested selecting papers from undergraduate art history classes or research projects that are outstanding. Teachers are needed to encourage promising students who handed in excellent papers to enable these students to have experience at a professional conference (some schools have a budget to aid student travel). Papers must be revised to a maximum of ten double-spaced pages. **Janice Gandy**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu

Graduate Student Session(s): A Search for Cultural Identity

Graduate students are encouraged to submit papers that exhibit the influence of cultural identity in art from any period or culture. A maximum of ten double-spaced pages is allowed for the presentation. Session Chair needed at this writing. Submit abstract to the art history program chair, **Janice Gandy**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu

The Meeting of East and West: Recent Research into the Influence of Asian Culture on Western Art and Architecture

A large range of papers selected from a variety of periods in Western Art and architectural history is possible, covering a diversity of issues. One can question how Asian art has influenced and contributed to the development of Western art and architecture. Or one may see a need to move scholarship away from questioning how Asian art has influenced Western art. One may also reverse the direction and show how the West has influenced the East. **David E. Gliem**, Penn State Berks-Lehigh Valley College, Tulpehocken Road, P.O. Box 7009, Reading, PA 19610-6009; tel: 610-396-6398; fax: 610-396-6026; email: deg6@psu.edu

Open Session on Nineteenth-Century Art & Nineteenth-Century Intersections

All nineteenth-century topics from any locale are welcome, especially those that cross national and canonical boundaries, look beyond traditional media, and consider critical and popular reception of the arts. **Cynthia Mills**, Smithsonian American Art Museum, 205 Dogwood Avenue, Takoma Park MD 20912; tel: 202-275-1555, fax: 202-275-1717, email: millsc@saam.si.edu

American Art. Open Sessions

Papers are sought dealing with any aspect of American art, visual, and material culture (painting, sculpture, architecture, photography, prints, decorative arts) from the Colonial period through the 20th century. NOTE: This one call for papers will be divided up into sessions as needed (by period or topic). Abstracts should be submitted to: **Betsy Fahlman**, School of Art, P.O. Box 871505, Arizona State University, Tempe, AZ, 85287-1505; tel: 480-965-2610; fax: 480-965-8338, email: Fahlman@asu.edu.

Contemporary Folk, Self-Taught and Outsider Art

Papers are invited to address the subject of art made by individuals who are self-taught. Papers that address the history of contemporary folk art in the South and/or examine the work of self-taught artists within the context of its making are especially encouraged. **Carol Crown**, Art Department, Jones Hall 201C, The University of Memphis, Memphis, TN 38152; tel: 901-678-5317; fax: 901-678-2735; email: ccrown@memphis.edu

British Art

Papers are solicited on any aspect of British art, painting, sculpture, architecture, and decorative arts, from the Tudor period through today. **Bonita L. Billman**, Georgetown University, 1221 36th Street NW Room 103a, Washington DC 20057; tel: 202-687-6944; fax: 202-687-3048; <http://www.georgetown.edu/billmanb/hmpage.htm> or email: billmanb@georgetown.edu

Northern Renaissance Art

Papers may cover any aspect of European art outside Italy from the fourteenth through sixteenth centuries, including topics that relate northern art to other areas (including Italy). **Vida Hull**, Department of Art and Design, Box 70708, East Tennessee State University, Johnson City, TN 37614; tel: 423-439-5608; fax: 423-439-4393; email: hull@etsu.edu

Minor Artists Of The Renaissance, 1300-1600

This session seeks papers on European painters and sculptors who are not generally considered to be "major" artists but who made a contribution, however small, to the history of art. This session will be about those contributions, but it will also welcome all papers that address the definition of "minor artists." **Norman Land**, 104 Clinkscapes Road #307, Columbia, MO 65203; tel: 573-882-9533; email: landn@missouri.edu

Object Symbolology: Then And Now

This session will focus on the use of objects as symbols in contemporary art. Throughout history artists have created paintings to which objects have been used as symbols for communication. What most comes to mind are the 17th century Dutch Still Life Painters, or the 15th century Flemish painters with their disguised symbolisms. How are contemporary artists using objects in their work? Does the gender of the artist affect the symbolology? How personal or universal are the messages conveyed through these objects? Historians and studio artists alike are invited to submit papers regarding this topic. **Pamela S. Allen**, Assistant Professor of Art, Troy State University, Department of Art and Design, Malone 102, Troy, AL 36082; tel: 334-670-3396; fax: 334-670-3390, email: pallen@troyst.edu

Poetry and Poetic Sensibility in Art

Paper proposals are invited from all periods that treat the relationship between art and poetry, including examination of works of art that

are not directly linked to a specific poem but that, nonetheless, have a distinctly poetic sensibility. Also welcome are proposals on artists whose aesthetic sense was grounded in poetry and on critics who have sought to establish a link between art and poetry in an artist's work. Send abstract proposals to: **Barbara J. Watts**, Department of Art and Art History, Florida International University—Biscayne Bay Campus, 3000 N.E. 151st St., North Miami, FL 33181; tel: 305-895-8053; fax: 305-919-5964, email: watts@fiu.edu

Art of Latin America and the Caribbean: Open Session

Proposals for papers are invited in all areas of Latin American and Caribbean Art, from Pre-Columbian to Contemporary. Particular attention will be given to the subject of the clash of cultures as manifested in objects produced by the indigenous peoples before the arrival of Columbus, after the Contact Period, and by artists of the modern diaspora. **Carol Damian**, Department of Art and Art History, Florida International University, University Park, Miami, FL 33199; tel: 305-348-3366; fax: 305-348-6544; email: damianc@fiu.edu

The Printed Book: Art History and Graphic Design

Proposals are invited that deal with the entire history of graphic design and reproduced materials. **Robert Bantens**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: rban-tens@Jaguar1.usouthal.edu

"And the Melody Lingers On...": Manifestations of African Skills and Philosophies in the Art and Architecture of the Americas.

The deep influence of African ideas on music of the Americas is clearly documented. A parallel body of evidence is being discovered for the visual arts. From the work of writers and scholars such as Robert Farris Thompson, Sharon F. Patton and Richard Westmacott, it is clear that slaves brought to the Americas from Africa between 1650 and 1850 did not simply abandon their African culture. This session explores philosophical, cultural and material ideas which survived the Middle Passage to appear in new and innovative forms in the Americas. A space, for instance, may not always be what it seems and bottle trees have been clearly traced to African antecedents. Paper topics should explore ideas on African-American, Caribbean and African art as these influenced each other. Of interest are comparisons of art, architecture and landscape architecture in the Old and New Worlds. Abstracts should be sent to: **Lealan Nunn Swanson**, Department of Art, Jackson State University, Box 17064, Jackson, MS 39217; tel: 601-979-7025; fax: 601-979-7010; email: lealan.a.swanson@jsums.edu

Gardens in the Visual Culture

Papers are invited on the representation of gardens or other imagery that is associated with gardens in art, design or architecture. Proposals are solicited on a variety of themes and critical approaches. Send proposals to **Michael Duffy**, School of Art, 2000 Jenkins F.A.C., East Carolina University, Greenville, NC 27858; tel: 252-328-6265; fax: 252-328-6441; email: duffym@mail.ecu.edu.

New Research in Asian and Middle Eastern Art and Architecture

This session will focus on new research in all areas of Asian and Middle Eastern Art and Architecture. Paper proposals dealing with a

wide range of topics and methodologies are welcome. **Punam Madhok**, School of Art, Jenkins Fine Arts Center, East Carolina University, Greenville, NC 27858; tel: 252-328-6262; fax: 252-328-6441; email: madhokp@mail.ecu.edu

Is Critical Theory Necessary?

Art and art history have shifted their interpretive modes from documentary, formalist, intentionality, and connoisseurship to discussions of power structures, reception theory, social bases of art, and identity issues within art. Many disregard or dismiss this situation. Why is theory so depressing to some artists and art historians, yet so compelling to others? Why do some professionals regularly reiterate a concern for a focus on objects and the integrity of the object? What does the discussion of ideology contribute to an understanding of art? Is it necessary to provide a context for the work of art? Does theory help communicate and expose coded territories and symbolic structures? Or not? This art history/studio session will address these issues and the role of critical theory in making, studying, teaching, and critiquing art. Papers are encouraged on the value of theory, including applications, as well as considerations of theory as an obfuscating device. **Anne Swartz**, 111 Brandywine Road, Savannah, GA 31405; tel: 912-525-6060; fax: 912-525-6064; email: aswartz@scad.edu

Pre-Raphaelite Brotherhood

Proposals for papers are invited in all areas of art and crafts by Pre-Raphaelite artists. **Sandra Lee**, Department of Art and Art History, VAB 172, University of South Alabama, Mobile, AL 36688-0002, tel.: 251-460-6335, fax: 251-414-8294, email: c/o lkittrell@usouthal.edu

History of Prints

Papers are invited on any area of printmaking, including China, Japan, Europe, New World, including any period or technique.

Janice Gandy, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu

Pre-Columbian And Native American Art: From Iconography To Iconology

This session invites a variety of paper topics addressing the art of indigenous populations of the New World. Topics can range broadly, from the identification of specific motifs, to an examination of the prevailing cultural conditions that affected the production or acquisition of works of art. **Dr. Suzette J. Doyon**, Department of Art, University of West Florida, Pensacola, FL 32514; tel: 850-474-2675; fax: 850-474-3247; email: sdoyon@uwf.edu

Re-Thinking Art Historiography

In light of the many theoretical developments over the last thirty years, the subject of art historiographical research has been generally relegated to a minor field of study. The need, however, to continue to question the origins and developments of art historical practice as they took place continues to the present day. Not only should we strive to both incorporate and question how new methodologies have reshaped our contemporary abilities and insights into the interpretations and study of art objects, but we should also continue to investigate those paths of development which have led to present efforts (for instance, what was the impact of linguistics on iconology, or the impact of feminism on a social model of artistic practice). It is hoped that the papers presented in this session will shed new light on how such developments took place, in recognition not only of the

achievements of past art historians but also, perhaps, their struggles. **Scott Koterbay**, Department of Art and Design/Department of Philosophy, Box 70708, East Tennessee State University, Johnson City, TN 37614; tel: 423-232-7920; fax: 423-439-4393; email: nytorv@aol.com

Americans Abroad

From Benjamin West arriving to make his career in London in the 1760s to, to give one name, Ellsworth Kelly in Paris in the 1950s, American artists have spent their entire careers or large numbers of years abroad, notably on the European continent. Some have gone for training and come back, others remained, expatriating themselves, sometimes preferring another culture, sometimes escaping from their own. Papers are sought on the subject of American artistic expatriates. **Arthur S. Marks**, Department of Art, University of North Carolina, Chapel Hill, NC 27599-3405; tel: 919-962-0728; fax: 919-962-0722; email: amarks@email.unc.edu

Additional Art History Sessions

Proposals are invited for papers for the following open art history sessions: Romanticism, Medieval Art, Alabama Photographers, Islamic Art, Mannerism, Baroque, Ancient Art and Architecture. Session chairs are being sought but proposals should be sent to **Janice Gandy**, Art History Session Chair, Department of Art and Art History, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o oszuscikp@cs.com (For more art history ideas, see: Art History/Studio and SECAC/SESAH sessions.)

STUDIO SESSIONS

The chair of the Studio Sessions is **Pieter Favier**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu. He announces the following sessions for the 2002 conference. (There is time for submission of more session proposals since the list is limited at this writing).

9-11 New Adventures in Censorship (New Meanings for Old Work)

In light of the recent events of September 11, 2001, the topic of censorship is again in the forefront and has renewed life. This session will specifically focus on works censored, removed or destroyed as a direct result of the tragic events of that September day. Work that was deemed acceptable prior to 9-11 was suddenly considered inappropriate to exhibit. This new form of censorship has taken two distinct tracts. One - works censored as a direct result of 9-11 as well as those artworks that are being censored in light of the new neopatriotism and or in the fervent effort not to offend and be politically correct. The second, is that many groups are using the events of 9-11 as an excuse to remove artworks they deem offensive even though they may not have anything to do with the terrorist acts committed. Papers are sought from artists who have had their work censored as a direct effect of the events of 9-11. Additionally, museum or gallery curators who have been forced to remove works of art from current exhibitions as well as input from historians who can begin to place these events into historical perspective and contemporary context are also encouraged. Send proposals to **Trina Renee Nicklas** and Steven Bleicher, Art Institute of Fort Lauderdale, 1799 S.E. 17th Street, Fort Lauderdale, FL 33316; trinarenee@earthlink.net, stbleicher@aol.com

Blurring The Line: Satire And Site Specific Art

Ever since the use of graphic design techniques by Pop artists in the 1960's, the ability to create art that emulates the voice, posture and style of the commercial realm has existed. Some artists have used this to satirical ends. Today, using computer applications and commercial production techniques, the artist can mimic seamlessly. Indeed, moving beyond the gallery and onto billboards or in ad cases, the artist can take on the voice of an advertiser, a lobby group or even the government. This use of persona in a public space allows the artist to critique the society in which he lives and to do so with humor, guile and even surprise. Contact: **Adrian Göllner**, email: agollner@echelon.ca art website: <http://www.echelon.ca/agollner/>

Why Porcelain?

The choice of clay body is essential to the overall expression for the ceramic artist. Those who choose to work with porcelain do so with the knowledge that its desirable qualities of whiteness, smoothness, density and translucency are balanced with its more temperamental qualities. A diverse sampling of work by artists who choose to work with this particular material is desired. **Tony Wright**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: wright2@neonbob.com

Contemporary Thinking, The Expanding Sculpture Verses Architecture

This is a panel discussion with a slide presentation. Topics covered will include: With the new technology and new innovations in industrial materials sculptors and architects are expanding and broadening their approach to creating new space, scale and structure. A question to consider is "when do we draw the line between what is truly large scale sculpture or what is sculptural architectural structures?" Does this necessitate an aesthetic approach that can be coordinated between sculptors and architects? Or is this a fair game? Panelists will discuss their experience and strategies for this approach. **Hanna Jubran**, East Carolina University, Greenville, NC 27858; tel: 252-328-1303; fax: 252-328-6441; email: jubranh@mail.ecu.edu; or 5828 NC 33 East, Grimesland, NC 27837

Art Appreciation or DEpreciation?

Are there models out there that successfully address the objective of art appreciation? This session will focus on issues pertaining to teaching Art Appreciation to the non-art major (typically a general education course that fulfills a humanities requirement). Papers should address objectives, experiences, strategies or innovative methodologies for teaching this course. **Larry Percy**, Troy State University, Department of Art and Design, Malone 132, Troy, AL 36082; tel: 334-670-3375; fax: 334-670-3390; email: lpercy@troyst.edu

"Animae-be": Teaching Animation By The Seat Of Your Pants:

Do you find yourself instructing animation without training? Do you need a crash course in animation? This session will focus on providing valuable information to the non-animator. Panelists are being solicited to present fundamental principles of animation, animation curriculum development, analog and digital animation projects, and methodologies for preparing students and instructors to think like animators. **Edward Noriega** and **Jerry Johnson**, Graphic Design, Troy State University, Department of Art and Design, Malone 132, Troy, AL 36082; tel: 334-670-3393/3391; fax: 334-670-3390; email: enoriega@troyst.edu or jjohnson@troyst.edu

What's in a Name or the Telltale Title:

This panel seeks to hear from part-time faculty. What is your university's moniker for adjunct professors, and just what does such a title indicate? Are you an instructor, a lecturer, a visiting artist, or an artist-in-residence? This topic invites a lively interchange about part-time faculty appellations, duties, joys, and sorrows. Such a stimulating dialogue will allow comparisons of different institutions and their integration and usage of those hard to label, essential, extra faculty. You may wish to show slides of your work or your students' work.

Kate Seawell, Department of Art and Art History, University of South Alabama, VAB 172, Mobile, AL 36688-0002; tel: 251-460-6335, ext. 7; fax: 251-414-8294, email: c/o lkittrell@usouthal.edu

The Next Generation: SECAC'S Newest Artist-Educators

This session provides an opportunity for new studio faculty who are members of SECAC to showcase their work. Five or six artists will be selected for short presentations. SECAC wants to encourage the next generation of artist-educators to make the organization part of their professional lives. Preference will be given to artists in their first three years of teaching. **Michael Aurbach**, Vanderbilt University, Department of Art & Art History, Box 1801 B, Nashville, TN 37235; tel: (home) 615-269-6560, (work) 615-322-2831; fax: 615-343-3786; email: michael.aurbach@vanderbilt.edu

Common Ground or Conflict of Interest: Perspectives on the Relationship between Sculpture & Architecture

This is a working title for a panel which would be comprised of equal numbers of Sculptors and Architects. The discussion would revolve around the idea of "collaboration" between these two disciplines. In my experience, true collaboration is an ideal seldom achieved. I expect that considerable heat could be generated by a panel of this nature and some light might result as well. **Carl R. Billingsley**, School of Art, East Carolina University, Greenville NC 27858; tel: 27858-4353; fax: 252-328-6441; email: billingsleyc@mail.ecu.edu

Censorship in Photography

This panel will explore and discuss issues related to the censorship of photography. We will not only be focusing on nude verses naked, but themes which might be considered controversial. Among topics to be considered are: Feminist, Gay/Lesbian, Children, Body Mutilations, and Desecrations of Religious Materials. **Rita Skiadas**, Department of Art and Art History, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: c/o lkittrell@usouthal.edu

ART HISTORY/STUDIO, MUSEUM, AFFILIATED ORGANIZATIONS

The Program Chair is **Robert Bantens**, Department of Visual Arts, VAB 172, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: rbantens@Jaguar1.usouthal.edu. He announces the following sessions for the 2000 conference.

ART HISTORY/STUDIO SESSIONS

Special Session: Reflections on Sixty years of SECAC-II

Long-time members are invited to submit abstracts regarding any aspect of their SECAC experiences. Possible topics might include the

organization's expansion over the years, reminiscences of annual meetings and interesting personalities in attendance, observations regarding SECAC office-holding, professional-guidelines development, changing financial considerations, membership patterns and the evolution of the various professions and disciplines represented, judging the annual members' exhibitions, etc. Papers accepted will enter the archives as chapters in an informal history of SECAC.

William R. Levin, Centre College, 600 West Walnut Street, Danville, KY 40422; tel: 859-238-5737; fax: 859-236-9610; email: levin@centre.edu

A Necessary Evil: The Lone Art Historian Amongst the Wild Beasts of a Small Studio Program

Most art historians are trained to be specialists in one particular area of art history, but often times find themselves in a position where they are expected to cover a whole range, if not all, historical periods. This panel discussion session will explore the relationship between the sole art historian and the studio faculty of a studio program, and the problems presented by the need to provide a comprehensive art history program to suit the needs of a BA or BFA program. **Kurt Pitluga** and **Eric J. Schruers**, Dept. of Fine and Performing Arts, 31A Walter Walker Building, Mesa State College, 1100 North Ave., Grand Junction, CO 81501; tel: 970-248-1073; fax: 970-248-1159; email: eschrue@mesastate.edu

Artists And Filmmakers: Creative Affinities

The history of art and the history of film paralleled each other when artists used film as a creative medium while filmmakers created works of art that mirrored theories in the visual arts. Papers are invited for this session. **Norman E. Magden**, School of Art, 1715 Volunteer Blvd., The University of Tennessee, Knoxville, TN 37996-2410; tel: 865-974-2527; fax: 865-974-3198; email: nmagden@utk.edu. <http://web.utk.edu/~nemagden>

The Evolution Of Optical Devices As They Relate To The Fine Arts

This session will focus on the evolution of optical devices used to create paintings and other two dimensional works of art. The session should be as broad as to cover works produced from the time of Canaletto on forward. Topics may include direct photographic techniques such as photoengraving and screen-printing as well as projected images. Responses may also direct themselves toward the ramifications of the photographic image, its significance to artists and the general public, and how artists, such as David Hockney and others, have deliberated over the merit of photographic imagery incorporated or manipulated into two dimensional art making. **Sergei Shillabeer**, Troy State University, Malone 132, Troy, AL 36082; tel: 334-670-3391; fax: 334-670-3390; email: sergei@troyst.edu

Teaching & the Avant-Garde

Some points for a panel of studio artists, art historians and art critics to discuss include: 1. The relevance, or even existence of, an avant-garde. 2. How may "difficult" work be introduced into the art history classroom, especially subjects that may suggest censorship to some. 3. How may avant-garde practice (assuming it exists) be dealt with in the studio class. What institutional boundaries are in place for avant-garde practice, such as projects involving flammable materials and nudity? 4. How does experimental art practice relate to the bigger issue of academic freedom? 5. How does experimental art practices relate to the mission statements of universities, schools, and individual departments? Other issues can be discussed. **Craig Drennen**,

15 West Jones Street, Apt. A, Savannah, GA 31401; tel: 912-238-9272; email: adrennen@scad.edu

Private Sanctuaries, Public Collections and Galleries of the Mind: Collectors and Collecting

From earliest times to the present people have formed collections of objets d'art, ranging from precious gems to buildings. The desire to collect is a basic one, common to all people, which frequently lies dormant during difficult times but soon reappears. Recently art and architectural historians have investigated the history of collecting, collectors and collections in greater depth than heretofore. The fashions, psychology and economics of collecting are particularly under discussion at present, as are the ideas, lives and motives of collectors and the cultural context of the origins of their collections. The history of catalogues and exhibitions is of international interest with cross-cultural features, many of which are, as yet, unexplored. Papers are invited that explore the history of collecting in all its aspects. It is hoped that submissions will be analytical as well as descriptive and may be drawn from any period or any country. Abstracts should be sent to: **Dr. Julia King**, 132 Caroline Street Fredericksburg, VA 22401 / 5 Alexa Court, 73 Lexham Gardens, London W8 6JL, United Kingdom (mid-May to mid-September); email: jredmondking@earthlink.net

MUSEUM PANEL/DISCUSSANT SESSIONS

Museum Expansion

The headaches and/or blessings of museum expansion—new opportunities and problems? **Joseph Schenk**, Mobile Museum of Art, P.O. Box 8426, Mobile, AL; tel: 251-208-5200; email: schenk@cityofmobile.org

Contemporary Crafts

What issues exist regarding the development of craft collections and of museums which focus on such specialized collections? **Paul Richelson**, Mobile Museum of Art, P.O. Box 8426, Mobile, AL; tel: 251-208-5200; email: Richelson@cityofmobile.org

Exhibitions

Permanent, traveling shows, lighting, display, catalogs, labeling, security, research, etc.—so many things to consider! **Jill Jiminez**, Mobile Museum of Art, P.O. Box 8426, Mobile, AL; tel: 251-208-5200; email: jiminez@cityofmobile.org

To Market We Go! New and Old Economies of Art

Never before has the world of art been so thoroughly engaged with the world of commerce. Or has it? Museums now emphasize their essential roles in the tourism industry (at the expense of serious culture, some argue). The contemporary British art scene seems to have emerged full-blown from the collection of a controversial advertising magnate. Auction houses dominate the business pages of newspapers (and scandal sheets). And art schools struggle to produce graduates with a competitive edge in the ever-changing job market, all the while trying to strike an acceptable balance among the so-called "fine" and "applied" arts. For this session, papers are sought which tackle these and related issues—both current and historical—in the sometimes treacherous terrain between the borders of art and commerce. **Kevin Concannon**, Myers School of Art/University of Akron, Folk Hall 173, Akron, OH 44325-7801; tel: 330-865-7802; email: kconcan@uakron.edu

(Also see *Art History/Studio Sessions* for more museum and gallery possibilities.)

AFFILIATED SESSIONS

Visual Resources Session I

(Topic to be determined later and will be posted on the SECAC website.) Send Proposals to **Jenni Rodda**, Co-Chair, SECAC VRC, Institute of Fine Arts, New York University, New York, NY 10021; tel: 212-992-5872; email: jmr3@nyu.edu

Visual Resources Session II

(Open session or topic to be determined later and will be posted on the SECAC website.) Send Proposals to **John Taormina**, Co-Chair, SECAC VRC, Dept. of Art and Art History, Box 90764, Duke University, Durham, NC 27708-0764; tel: 27708-0764; tel.: 919-684-2501; email: taormina@duke.edu

Foundations in Art: Theory and Education (FATE) Open Session

FATE is a national organization dedicated to promote excellence in the development and teaching of college-level foundation courses in studio art and art history. FATE welcomes papers addressing a broad range of foundation teaching and theory. Please send your paper abstract and any other information including address, phone and email address to **Scott Betz**, SECAC Representative to FATE, 2001 University Circle, Department of Visual Arts, Weber State University, Ogden Utah, 84408-2001; tel: 801-626-7270; fax: 801-626-6976; email: SBETZ@Weber.edu. For more about FATE go <http://wwwFOUNDATIONSInArt.org/>

CWAO

(Coalition of Women in the Arts Organization):

The Great Mother Archetype: Interpretations of the Divine Feminine in the Contemporary Arts and Contextual Art History (Interdisciplinary/Art History):

This panel will examine the images of the divine feminine in the contemporary arts as well as re-examine the traditional interpretations of the images/art works depicting female spirituality from various periods and cultures. The papers may be submitted by both art historians who are currently re-interpreting traditional patriarchal views expressed in the past into a more contextual and post modern art historical approach, and artists who are currently involved in the creation of the images of the divine feminine, using a variety of mediums. The panelists are encouraged to be daring and creative. Please submit proposals to: **Kyra Belan**, Art Department, Bldg. 71-112, Broward Community College, 7200 Hollywood Blvd., Pembroke Pines, FL 33024; tel: 954-963-5092; email: kbelan@broward.cc.fl.us

Association for Textural Scholarship in Art History: See SECAC/SESAH SESSIONS below.

SESAH/SESAH SESSIONS

The Program Chair is **Philippe Oszuscik**, Department of Visual Arts, VAB 152, University of South Alabama, Mobile, AL 36688-0002; tel: 251-460-6335; fax: 251-414-8294; email: [cs.com. If a session should become filled totally by SECAC art historians, the session will become reorganized as a SECAC session. He announces the following sessions for the 2000 conference.](mailto:oszuscikp@</p></div><div data-bbox=)

Art, the Artist, and the Wages of Time

(Sponsored by the Association For Textural Scholarship in Art History): This session is devoted to exploring the diverse ways artists and architects through the centuries have responded in image and word to the arts of their immediate and distant past. What attracted or repelled artists when writing about the artistic achievements of years gone by? What fascinated or challenged them about destroyed objects known only through verbal description? What did the artist from Giotto to Picasso expect to gain when discussing the good old/bad old days? What authority did the past carry for the artist? What were some of the critical and receptive responses to change, loss, and restoration? What did the artist dread? There are many answers to these questions and more questions to ask. All members of SECAC and SESAH are invited to submit proposals for this session to **Jane Aiken**, Department of Art and Art History, Virginia Tech, Blacksburg, VA 24060; email: jaiken@vt.edu

The Renaissance and the Language of Space

From the Brunelleschian/Albertian perspectival grid to the creation of public spaces to Columbus' voyages of discovery, the world of the Renaissance saw the utilization of space in broader and more cohesive terms. This characteristic of the Renaissance found unifying expression in painting, sculpture, and architecture and, appropriately, this session invites participation from members of both SESAH and SECAC. **Charles R. Mack**, Art History Division, Department of Art, University of South Carolina, Columbia, SC 29208; tel: 803-777-3895; fax: 803-777-0535; email: crmack1@gwm.sc.edu

Other themes being published by SESAH in which SECAC members may wish to participate: Art, Craft, and Architecture of Frank Lloyd Wright and his Followers in the Southeast; Public Art Serving Architecture and Landscape Design; Garden Design with Architecture and Sculpture; Stained Glass; Art and Architectural Preservation; Roots of Postmodern Art and Architecture.

FINAL ANNOUNCEMENTS

Additional Sessions: There is room on the program for additional panel and paper sessions for those who could not meet the January deadline for publication in this newsletter. The Conference Chair, Philippe Oszuscik, invites SECAC members to submit session proposals immediately for listing in the spring SECAC Newsletter and posting on the SECAC website. First, however, take a look at the present listing of sessions that do not have a Session Chair and volunteer to serve as a chair for one of these. The planning committee listed a few topics for art history which have been popular in the past in anticipation for the need for such sessions in Mobile. Open sessions will also be created. Visit the SECAC website at www.furman.edu/secac for session and meeting event updates.

SECAC Juried Exhibition: Tony Wright, Chair, will have the prospectus with applications ready to be included in the spring SECAC Newsletter.

Proposal Submission Form

This form should be attached to your abstract!



southeastern college art conference

Name: _____

Address: _____

Title of Paper: _____

Session (see listing in newsletter or on SECAC website): _____

School: _____

Email: _____ Session Chair: _____

Phone #: _____ Fax #: _____

If you are submitting to more than one session please list the session and the session chair:

The Call for Papers shall require all submitters to notify their session chairs if they are submitting more than one proposal or if they are presenting the same proposal to more than one session. In general, only one paper or panel submission should be accepted from any single individual.

SECAC

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