



IT'S JACKSONVILLE IN 2004!!!

For the first time in the history of the organization, SECAC will meet in **Jacksonville, Florida, October 13 - 17, 2004**, where the conference will be hosted by the **University of North Florida** and chaired by **Debra Murphy**.

Jacksonville is located in the northeast corner of Florida, bordered by the Atlantic Ocean to the East and the state of Georgia to the North. Situated on the banks of the St. Johns River, Jacksonville is spread over 840 square miles, making it the largest city in the contiguous United States. The conference hotel will be the Adam's Mark on the St. John's River within walking distance of the Jacksonville Landing, where shops and restaurants are an attraction, and the Jacksonville Museum of Modern Art.

On Wednesday evening, conference participants will be welcomed with a reception for an exhibition of works by outstanding Jacksonville artists at Gallery L in the nearby Modis Building. The Cummer Museum of Art and Gardens and JMoMA will host receptions on Thursday evening. The SECAC Members' Juried exhibition will be held at JMoMA; Internationally acclaimed photographer **Jerry Uelsmann** will be the keynote speaker on Friday evening at UNF's new Fine Arts Center. Coinciding with the lecture will be Fabricated According to the Truth, an exhibition of Uelsmann's photographs curated by Paul Karabinis. On Saturday participants may opt for a tour to historic St Augustine to visit Flagler College, the Lightner Museum, the St. Augustine Historical Society and to browse a wonderful array of galleries.

A Saturday night river cruise and dinner is being planned as a festive ending for the weekend.

Fees: Conference registration fees will be **\$100 regular and \$35 student** prior to September 27; **\$130 and \$50** respectively after that date.

Hotel: The Adam's Mark Jacksonville is located on the St. Johns River; minutes from ALLTEL Stadium, home of the Jacksonville Jaguars, and adjacent to Jacksonville Landing Entertainment Center and Shopping Complex. **Conference room rates will be \$99 and reservations can be made by calling 1/800/444-2326 or 1/904/633-9095.** There is no complimentary service from the hotel to and from the airport but the Express Shuttle is available for 1 - 4 persons for \$20.50.

Transportation: Jacksonville International Airport, just 18 minutes from the Adam's Mark Hotel, is served by American, Delta, Southwest, AirTran, Continental and US Airways. Jacksonville sits at the crossroads of Interstates 95, north and south route, and 10, route to the west. There is daily passenger service to and from Jacksonville provided by Amtrak and the station is minutes from downtown.

Members Exhibition: The SECAC Members Juried Exhibition will be held at the Jacksonville Museum of Modern Art. **George Kinghorn**, deputy director and chief curator of the museum, and **Paul Karabinis**, director of the University of North Florida gallery, will curate the show. The exhibition prospectus will be provided later and will be available on the SECAC website www.furman.edu/secac

Debra Murphy (dmurphy@unf.edu) is Conference Chair; **Karen Carter** (kcarter@unf.edu) is Art History Program Co-chair; **Nofa Dixon** (ndixon@unf.edu) is Studio Program Co-chair; **George Kinghorn** (gkinghorn@jmoma.org) and **Paul Karabinis** (pkarabin@unf.edu) will serve as jurors for the SECAC members' exhibition.

CONFERENCE PROGRAM/CALL FOR PAPERS

The postmark **deadline for submission of proposals to all session chairs is May 1** (this deadline is not elastic!) The proposals should be sent by post or email directly to the chair listed for each session. **A submission form is required and it should accompany the proposal (no longer that two double-spaced pages) along with a current CV.** The submission form is included in this Newsletter and is also available on the SECAC conference website www.furman.edu/secac.

Notices of acceptance or rejections of proposals will be sent by session chairs in May. Your session chair will inform you of your time allocation, usually limited to a 20 minute presentation, in an acceptance letter and will send you other critically 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. Also, if you have special audio-visual needs, you must include this request on your submission form. The conference chairs make the final determination about audio-visual needs based on budget restrictions.

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

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The 2004 SECAC Conference requires that:

Participants will be allowed to give only ONE paper or be on ONE PANEL.

Participants may chair a session in addition to giving the ONE paper/or being on ONE panel.

You must submit a proposal to only ONE session or ONE panel. If you think your paper may fit in another session, then please list the session chair and title. The chairs will contact each other to see where your submission fits best.

ART HISTORY

NEW RESEARCH AND NEW QUESTIONS IN ITALIAN RENAISSANCE PORTRAIT SCULPTURE 1400-1900

Italian portrait sculpture presents unique problems of identity, date, provenance, and authenticity. Papers are sought that will bring forward sculptures both known and unknown for new study and evaluation. While discussion of new attributions is welcome, the main purpose is to begin reconsideration of the study of portrait sculpture as a whole. Please send abstracts to **Adrienne DeAngelis**, Assistant Professor of Art, Morehead State University Morehead KY, 40351. E-mail: acd@efn.org

ANCIENT ART-OPEN SESSION

This session will explore the rich diversity of art in the ancient world to ca. 500 C.E. Proposals are welcome on a wide range of subjects dealing with the arts of ancient Western or non-Western cultures, and may address issues of style, function, symbolism, patronage, historical context, or other topics. Please send abstracts to **Scott L. Karakas**, Assistant Professor of Art History, Florida Gulf Coast University, 10501 FGCU Boulevard South, Fort Myers, FL 33965-6565, (239) 590-7270 fax. E-mail: skarakas@fgcu.edu

ART HISTORY-OPEN SESSION SPONSORED BY THE ASSOCIATION OF TEXTURAL SCHOLARSHIP IN ART HISTORY (ATSAH)

This panel welcomes papers that use texts as the basis of art historical research. While any subject or period of art history will be considered, papers that deal with mythological themes in art are particularly encouraged. **Liana Cheney**, Professor of Art History, University of Massachusetts, Lowell; 112 Charles Street, Boston, MA 02114; fax (617) 557-2952. E-mail: Liana_Cheney@uml.edu

VASARI: ART AND THEORY SPONSORED BY THE ASSOCIATION OF TEXTURAL SCHOLARSHIP IN ART HISTORY (ATSAH)

The session aims to analyze new findings in Giorgio Vasari's art and theory or his aesthetic, historical and artistic intentions. For example, studies on Giorgio Vasari's paintings in American collections or his definition of *maniera* and the Mannerist movement in view of contemporary approaches to art, such as multicultural diversity in gender representation, cultural movements (alchemy, astrology), literary traditions

(emblems) are welcomed. **Liana Cheney**, Professor of Art History, University of Massachusetts, Lowell; 112 Charles Street, Boston, MA 02114; fax (617) 557-2952. E-mail: Liana_Cheney@uml.edu

VISUAL/VERNACULAR AND MATERIAL CULTURE STUDIES: THE DYNAMIC INTERACTION OF HIGH AND LOW ART

This session invites papers that address the way studies of popular and material culture have affected the way we look at high art. What have we learned from twenty years of material culture and contextualism?

Have these methods paid off in a re-thinking of art itself? Are there things learned through these methods that will help us look at non-Western art with less Western prejudice? Are there reasons why we still separate high and low art, and do they retain their validity for teaching? Case studies are invited. **Pamela Simpson**, Art Department, Washington and Lee University, Lexington, VA 24450. E-mail: psimpson@wlu.edu

ADORNING EDEN, PICTURING PARADISE: ART IN AND ABOUT THE SUNSHINE STATE

From hanging moss to hanging chads, from Jacques Le Moyne to Robert Rauschenberg, artists have been intrigued with capturing the exotic and even downright weird qualities of Florida. Artists and artworks have come to the state quite deliberately, or have ended up there by pure serendipity. This session invites paper on representations of Florida as well as on artworks and collections that have found their way to the Sunshine State. Please send abstracts to **Roberta Smith Favis**, Professor of Art History, Stetson University Art Dept., 421 N. Woodland Blvd., Unit 8312, DeLand, FL. E-mail: rfavis@stetson.edu

OPEN SESSION FOR UNDERGRADUATE PAPERS

This session welcomes papers on any subject of the fine arts and art history by undergraduate students. Additional sessions may be organized depending on the response to the call for papers. **Linda Cabe Halpern**, Dean of General Education, James Madison University, Harrisonburg, VA 22807; (540) 568-2852. E-mail: halperlc@jmu.edu

OPEN SESSION FOR GRADUATE PAPER

This session welcomes papers on any subject of the fine arts and art history by graduate students. Additional sessions may be organized depending on the response to the call for papers. Please submit proposals to **Karen Carter**, Assistant Professor of Art History, Department of Art and Design, University of North Florida, Jacksonville, FL 32224. E-mail: kcarter@unf.edu

OLD WINE INTO NEW WINESKINS: LATE-MEDIEVAL, RENAISSANCE, AND BAROQUE ART IN ITALY

The purposeful misquotation from the Bible appearing in the title of this session indicates the session chair's desire to attract proposals for papers that promise bold and innovative interpretations for works of Italian painting and sculpture traditionally understood according to other criteria. Readers may address standard images or those primarily familiar to specialists, and individual works of art or entire artistic programs. Abstracts should be submitted to **William R. Levin**, Art Program, Centre College, 600 West Walnut St., Danville, KY 40422. E-mail: levin@centre.edu

"SINS OF COMMISSION AND OMISSION": THE IMPACT OF ART HISTORICAL NOVELS AND FILMS UPON PUBLIC PERCEPTION

The best-seller success of Dan Brown's *The Da Vinci Code* raises, once again, the issue of art historical responsibility and the impact of fictionalized art history upon not only the general public but also upon the a priori assumptions of the students we teach. From Merejkowski's *The Romance of Leonardo* to Stone's *Agony and the Ecstasy* and from movies that have "recreated" the lives of van Gogh, Lautrec, Caravaggio, and Pollack to television docudramas, novelists and scriptwriters have imposed their interpretations upon the art historical reality we seek. On the one hand, public awareness of the significance of artistic expression has been raised while, on the other, considerable distortion has been created. This session invites papers that either broadly treat the fictionalization theme, examine specific examples of how fiction

has colored fact, or offer suggestions on how to deal with the problem. The session format will consist of ten-minute presentations by the participants, who will then form a panel for an open discussion. Once accepted, panelists are to submit copies of their ten-minute papers to the session chair for circulation among other panel members. Proposals are to be submitted to Session Chair **Charles R. Mack** c/o Department of Art, University of South Carolina, Columbia, SC 29208. E-mail: crmack@gwm.sc.edu

OPEN SESSIONS ON AMERICAN ART

Papers are sought that deal with any aspect of American visual art or material culture (painting, sculpture, architecture, photography, prints, decorative arts) from the pre-Colonial/Colonial period through the early 21st century. NOTE: This one call for papers will be divided up into sessions as needed by period or topic. Please send submissions to **Betsy Fahlman**, School of Art, Arizona State University, P.O. Box 871505, Tempe, AZ, 85287-1505; fax: (480) 965-8338. E-mail: Fahlman@asu.edu

POPULAR CULTURE AND THE "HIGH" ARTS

This session will focus on themes deriving from popular culture as reflected in the aristocratic or "high" arts of Western societies, from antiquity to the nineteenth century. Papers should present new research and might address "embedded" themes relating to superstition and magic, social mores, festivals, funerary traditions, the subculture, etc. **Robin O'Bryan**, Lecturer in Art History, Penn State University, Harrisburg, 777 W. Harrisburg Pike, Middletown, PA 17057; fax (717) 948-6724. E-mail: rlo10@psu.edu

DE DIVERSIS ARTIBUS/DIVERSE SCHOLARSHIP REVISITED

This session is intended to continue and enlarge the lively discussions that were begun at the medieval sessions for SECAC 2003 in Raleigh, N.C. Papers may consider works in any media and address issues of patronage, liturgical use, cultural context, style, iconography, production techniques, or other topics that are relevant to medieval art. Please send one page abstract and CV to **Jane H. Brown**, Associate Professor, Department of Art, University of Arkansas at Little Rock, 2801 University Ave, Little Rock, AR 72204; fax (501) 569-8775. E-mail: JHBrown@ualr.edu

THE HISTORY OF PRINTMAKING

This panel seeks papers that deal with the history of the print in any historical period from the advent of printmaking to the contemporary period—in both traditional and new media. Papers that examine new approaches to the history of the print or that shed light on previously overlooked printmakers or practices are especially welcome. Please submit a brief CV and abstract to **Karen Carter**, Assistant Professor of Art History, Department of Art and Design, University of North Florida, Jacksonville, FL 32224. E-mail: kcarter@unf.edu

OPEN SESSIONS—NINETEENTH-CENTURY EUROPEAN ART

Papers are sought dealing with any aspect of nineteenth-century European visual art and material culture (painting, sculpture, architecture, photography, prints, decorative arts). NOTE: This one call for papers will be divided up into sessions as needed by period or topic. **Bonita L. Billman**, Art, Music and Theatre, Georgetown University, 1221 36th St. NW, Washington, DC 20007; fax: (202) 687-3048. E-mail: billmanb@georgetown.edu

OPEN SESSIONS—BAROQUE ART

Papers are sought dealing with any aspect of Baroque visual art and

material culture (painting, sculpture, architecture, prints, decorative arts). NOTE: This one call for papers may be divided up by period or topics into sessions as needed. **Robert H. Westin**, University of Florida, Gainesville, FL or 9914 SW 23rd Lane, Gainesville, FL 32607. E-mail: rwestin@ufl.edu

ROMANTICISM RECONSIDERED

Historiography on Romanticism has rapidly expanded in recent years, relying on an exciting diversity of methods. Little known artists have joined canonical figures like Turner, Friedrich, and Delacroix to explain Romanticism's relationship to tradition, politics, popular culture, colonialism, power, gender, patronage, and many other issues. This session seeks to explore the range of scholarship on Romanticism in the long nineteenth-century and chart paths for future research. Please send abstracts to **John P. Lambertson**, Chair, Department of Art, Associate Professor and **Edith M. Kelso** Chair of Art History, Washington and Jefferson College, 60 South Lincoln Street, Washington, PA 15301; (724) 223-6112. E-mail: lambertson@verizon.net

PORTRAITS AND IDENTITY IN THE 19TH CENTURY

This session will explore the role of portraits in the formation of identities in the long nineteenth century (1789-1918). Portraits are here broadly defined as images of recognizable individuals, living or dead, real or imagined, in any medium. Papers are sought that examine how individuals, either artists, sitters, or other patrons, used, manipulated, or modified the standard modes of portraiture to project their own identities or to construct identities for others. Papers are particularly welcome that treat little known or non-canonical works or works in non-fine-art media. Please send a one-page abstract and a brief vita to **Eric Garberson**, Assistant Professor of Art History, Virginia Commonwealth University, Box 843046, Richmond, VA 23284-3046. E-mail: profgarb@hotmail.com

ART HISTORY—OPEN SESSION

Papers are sought dealing with any aspect of the history of the visual arts and material culture (painting, sculpture, architecture, prints, decorative arts) from any historical period. Please submit proposals to **Debra Murphy**, Associate Professor of Art History, University of North Florida, Department of Art and Design, 4567 St. Johns Bluff Rd. S, Jacksonville, FL 32224. E-mail: dmurphy@unf.edu

STUDIO ART AND GRAPHIC DESIGN

THE NEXT GENERATION: SECAC'S NEWEST ARTIST-EDUCATORS

This is a panel will accept proposals from faculty who have been teaching for less than three years. It is intended to give junior arts faculty an opportunity to showcase their work and to encourage them to share their experiences. Please send submissions to **Michael L. Aurbach**, Professor of Art, Department of Art and Art History, Vanderbilt University, Box 1801 B, Nashville, TN 37235; work: (615) 322-2831, fax: (615) 343-3786. E-mail: michael.l.aurbach@vanderbilt.edu

PROFESSIONAL SURVIVAL STRATEGIES FOR NEW ARTIST-EDUCATORS

This panel might be thought of as a professional practices session. It will provide young faculty an opportunity to hear other faculty talk about what is necessary to survive their pre-tenure years. Since graduate programs often ignore professional issues, many people leave graduate school without adequate mentoring.

Young artist-educators will hear about methods for: developing exhibition records to attain regional and national recognition; docu-

menting their professional activities; balancing their research and teaching activities; networking; getting involved with professional organizations and more.

The panel would be open to senior faculty who are sensitive to the problems facing new faculty and to young faculty who have identified professional issues and concerns that have not been addressed by their universities and senior colleagues. The panel also seeks to help identify problems that are new to this generation of artist-educators. **Michael L. Aurbach**, Professor of Art, Department of Art and Art History, Vanderbilt University, Box 1801 B, Nashville, TN 37235; work: (615) 322-2831, fax: (615) 343-3786. E-mail: michael.l.aurbach@vanderbilt.edu

FEMINIST/FEMININE ICONOGRAPHY IN THE ART OF SOUTHERN WOMEN SPONSORED BY COALITION OF WOMEN IN THE ARTS ORGANIZATION (CWAO)

The iconography of women artists of the South reflects many influences, including the feminist movement, Post Modernist concerns with content, and their own personal aesthetics. This panel invites submissions that touch on these and other issues that concern the art of Southern women. **Dr. Kyra Belan**, P.O. Box 6735, Hollywood, FL 33024. E-mail: kbelan@broward.edu

PHOTOGRAPHY, MAPPING AND LANDSCAPE: READINGS OF SURFACES, STRATIGRAPHIES AND NARRATIVES FROM THE RENAISSANCE TO THE PRESENT

This session will investigate strategies of "landscape" as representations utilizing photography, maps, geological drawings, plans and other forms of graphic narrative. Themes may include, but are not limited to scientific exploration, land development, urban planning, military mapping and tourism, as well as combinatory themes exploring particular fields of conflict and control. Papers using multiple graphic media, including but not limited to photography, are encouraged. Readings from the urban and regional through the global and multicultural are welcomed. **Geraldine Kiefer**, Shenandoah University, 1844 Valley Road, Suite 3, Winchester, VA 22601. E-mail: gkiefer@su.edu

CONTEMPORARY PRINTMAKING

This session invites presentations by both individual artists and master printers on the contemporary print. Particularly welcome are presentations dealing with experimental printmaking including photo-etching and prints made in the context of an artist's book. Presentation format may be slide lecture with informal discussion or an instructional method to illustrate printing techniques and process. **Emily Arthur Douglass**, University of North Florida, 4567 St. Johns Bluff Road S, Jacksonville, FL 32224. E-mail: earthur@unf.edu

DO AS I DO: TEACHING THE PROCESS OF BEING AN ARTIST (PANEL DISCUSSION)

This panel seeks presentations that address the importance (and practices) of teaching students how to be artists or describe the consequences of suppressing that teaching. Papers that address the following question are especially welcome: Is the teaching of artist practices as important as teaching technique of medium? How does a professor instruct students to develop a work ethic, become business savvy, or promote their own work? At what level does this teaching begin? **Elizabeth Hanemann**, West Virginia University, PO Box 6111, Morgantown, WV 26506. E-mail: ehanemann@yahoo.com

INTERNATIONAL DESIGN: CASE STUDIES

This panel welcomes presentations that explore how multinational companies adapt their brands' graphic identity in order to appeal to different groups of consumers and to communicate more effectively in international markets. Topics from any geographical region will be considered. Please send an abstract and a short CV to **Claudia Scaff**, Assistant Professor of Graphic Design, Department of Art and Design, University of North Florida, 4567 St. Johns Bluff Road S, Jacksonville, FL 32224. E-mail: cscaff@unf.edu

WHY BUY?

Often we are lured into purchasing items and services or participating in activities willingly. Choices are not always made by the lowest price. How is design used to persuade in society's political social and economic arenas? How do media and advertising seduce the masses? What makes us so gullible? Is this a new trend or has it always been in existence?

This panel welcomes presentations that discuss the different uses and abuses of design to get people to consume. From Target to Walmart, from SAKS to JC Penney, retailers use design more than ever before, appealing to a more discriminating mainstream of consumers. Presentations may include comparisons and examples that extend to psychological and aesthetic means. **Lisa Anderson**, Assistant Professor Art and Graphic Design, Dept. of Fine Arts Communication Studies, University of South Carolina Spartanburg, 800 University Way Spartanburg, SC 29303; (864) 503-5829, fax: (864) 503-5825. E-mail: landerson@uscs.edu

WANTED: DESIGNER

Wanted: designer proficient in all Adobe, Macromedia and Quark products, HTML, information architecture, usability, CSS, typography, browser capability standards, database design, strong design aesthetics, proficient in graphic, industrial and product design, brand and identity creation and usage with excellent verbal and written communication skills, organizational and project management skills, plus an ability to work with others and in teams

Does such a person exist? Striving to establish a design curriculum to meet industry demand is a primary goal for communication design programs. What should be emphasized more—design aesthetics or software expertise? Can an advisory board help? Should technology take center stage over all else? Are we becoming four-year tech schools? Panelists will discuss curriculum issues and solutions that respond to the ever-changing requirements of industry. **Lisa Anderson**, Assistant Professor Art and Graphic Design, Dept. of Fine Arts Communication Studies, University of South Carolina Spartanburg, 800 University Way Spartanburg, SC 29303; (864) 503-5829, fax: (864) 503-5825. E-mail: landerson@uscs.edu

JOINT ART HISTORY/STUDIO

OPEN SESSION

SPONSORED BY FOUNDATIONS IN ART: THEORY AND EDUCATION (FATE)

FATE (Foundations in Art: Theory and Education) requests abstracts for their annual open session. FATE is a national organization dedicated to promote excellence in the development and teaching of college-level foundation courses in both studio art and art history. Abstracts should address the relevant concerns of determining and teaching the core curriculum for foundations (first-year) programs. These may include studio art, design, art history, theory, and criticism. For more information about FATE, go to <http://Foundationsinart.org/>. Please send proposals to **Scott Betz**, Associate Professor of Art, Department of Visual Arts, 2001 University Circle, Weber State University, Ogden,

Utah 84408; (801) 626-7270. E-mail: sjbetz@weber.edu

THE CONTINUED PERSISTENCE OF FIGURATION

The excellent discussions of this theme undertaken at the 2002 SECAC Conference reinforced my conviction that there is more to be said on the subject. The manifestations of figuration have greatly increased in recent years as directions in both theory and in newer media have expanded definitions and deployment of narrative and of definition of the self. This panel offers the opportunity to comment on both historical and contemporary explorations of the persistent and infinitely varied morphology of figuration. **Carol Leake**, Associate Professor of Visual Arts, Department of Visual Arts, Campus Box 906, Loyola University New Orleans, 7214 St. Charles Avenue, New Orleans, Louisiana 70118. E-mail: ccleake@loyno.edu

IMAGINABLE / INIMAGINABLE

When the Mona Lisa was stolen from the Louvre in 1911, it was more than twenty-four hours before anyone noticed it was missing. When the Louvre was reopened after the theft, a French newspaper noted that the crowds didn't look at the pictures. Instead, they contemplated at length the dusty space where the divine Mona Lisa had smiled only the week before—and they feverishly took notes. Was it more interesting for them than if the Gioconda had been in its place? This panel is interested in finding artists and historians who are interested in artwork that addresses or uses emptiness as a means of expression. For example, many artists, rather than simply trying to represent emptiness, confront us with the creation of emptiness. Imagine the potter, someone who quite literally manufactures an empty space. We will ponder if Darian Leader, the author of *Stealing the Mona Lisa, What Art Stops Us From Seeing*, is correct when he says, "the crowds who flocked to the Louvre after the theft of the Mona Lisa demonstrated the true function of the work of art: to evoke the empty place of the Thing, the gap between the artwork and the place it occupies." Please submit proposals to **Robert F. Lyon**, Department of Art, McMaster College, University of South Carolina, Columbia, SC 29208. E-mail: lyon@sc.edu

PUBLIC ART

This session invites presentations by both artists and art historians on the subject of contemporary public art. Particularly welcome are papers dealing with art that transcends the decorative and the merely pleasant, challenging the viewer with dynamic or unfamiliar concepts. Papers may be analytical, theoretical or both. **Dorothy Joiner**, Lamar Dodd Art Center, LaGrange College, LaGrange GA 30240. E-mail: djoiner@lagrange.edu

SQUARING THE CIRCLE: WOMEN IN ART AND ART HISTORY

This panel discussion invites women artists and art historians to discuss the nature of their gender in the classroom, the academy, and the studio as well as its impact on their practice, teaching and scholarship. Please submit a short statement and a brief CV for consideration if you are interested. **Anne Swartz**, Professor of Art History, Savannah College of Art and Design, Savannah, GA. E-mail: aswartz@scad.edu

LEADING THE WAY: CREATING CURRICULAR CHANGE

Changes in curricular content often require changes in curricular structure. What strategies are effective when implementing curricular change? This workshop will focus on HOW to implement change, rather than on WHY change is needed. The format will be a discussion and a brainstorming workshop.

Great intentions go nowhere without an adequate implementation

strategy. In this session, we will start with a basic handout on leadership (from *Leading Change*, by John Kotter), then brainstorm as many strategies as possible for implementing curricular change. The goals of the workshop include: to consider the role of leaders in creating change, to define academic leadership (it actually has very little to do with job title), and to share experiences and discuss strategies. The following topics can serve as a springboard for further discussion: Leadership vs. Management; Eight Common Mistakes; Start Small, Think Big; Test Driving A New Curriculum; Creating the Climate for Change; Building on Existing Strengths; Unexpected Resources; Removing Roadblocks; Developing a Plan of Action; When to Lead/When to Follow/When to Get Out of the Way. Interested participants should send a brief CV and one management question to discuss to **Mary Stewart**, Associate Professor/Foundations Program Coordinator, Northern Illinois University, 118 Augusta Avenue #210, DeKalb, IL 60115. E-mail: mstewart@niu.edu

ART EDUCATION

ART EDUCATION FORUM

This panel is the second session in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again last year in Raleigh, NC. Papers for the 2004 SECAC panel will represent an ever-growing professional array of arts educational interests for all levels of public education. This art education venue offers an excellent regional opportunity for art educators to develop and present new ideas in a different forum than the National Art Education Association. All art educators are welcome to participate and topics can include art education policy, teacher preparation, preK-20 art education, or any other relevant topic. Proposals can be sent to: **Thomas M. Brewer**, Associate Professor and Coordinator of Art Education, Department of Teaching and Learning Principles, College of Education, P.O. Box 161250, University of Central Florida Orlando, FL 32816-1250. E-mail: tbrewer@mail.ucf.edu

BEST PRACTICES IN VISUAL ARTS EDUCATION

This panel will continue the initiative of Dr. Tom Brewer in renewing the art education presence in SECAC. Panelists will present recent research in regards to practices found in America's schools. This research focuses on teacher practices in the art classroom that maximize student learning. With the ever-increasing push toward standards and student achievement, identifying best practices for effective teaching is critical. According to Steven Zemelman, Harvey Daniels and Arthur Hyde in their book, *Best Practice: New Standards for Teaching and Learning in America's Schools*, the problem with America's schools is the actual, day-to-day teaching and learning. **Mary Lou Hightower**, Assistant Professor of Art Education, Department of Fine Arts & Communication Studies, University of South Carolina Spartanburg; (864) 503-5817. E-mail: mhightower@gw.uscs.edu

ELECTRONIC MEDIA

NUTS AND BOLTS OF THE DIGITAL CLASSROOM, OR YOU'VE GOT THE HAMMER, I'VE GOT THE NAIL

SPONSORED BY THE VISUAL RESOURCES ASSOCIATION

As the role of Visual Resources Libraries changes in the digital age the services we can provide to faculty quickly transform. This session is designed for both faculty and visual resources professionals in order to clarify how digital classroom instruction works; what is myth and what is reality. What's available and how do we choose our tools?

The panel will also focus on how to develop good communication and collaborative relationships, to gain funding and administrative support and to

progress effectively and efficiently. How can we work together and build collaborative projects to best serve the academic needs of the school? **Martine Sherrill**, VRC SECAC Program Chair, VR Librarian, Wake Forest University, P.O. Box 7232, Winston-Salem, NC 27109; fax (336) 758-6014. E-mail: martine@wfu.edu

ELECTRONIC WOMAN 2004: WOMEN ARTISTS AND THE COMPUTER

SPONSORED BY COALITION OF WOMEN IN THE ARTS ORGANIZATION (CWAO)

This panel will focus on the use of computer technology by women artists. It will examine in particular the creative approaches with which the technologies of the new millennium are utilized by these artists. Please send proposals to **Dr. Kyra Belan**, P.O. Box 6735, Hollywood, FL 33024. E-mail: kbelan@broward.edu

MAKING TIME FOR TECHNOLOGY: PRACTICAL APPROACHES FOR PROFESSORS OF ART HISTORY

Today, professors face increasing demands upon their time with ballooning course enrollments, growing administrative requirements, and the pressure to integrate computer technology into their courses. While most art history professors would welcome digital imagery and other forms of instructional technology into their courses, limited time often impedes our attempts to develop and use these tools. This session invites presentations that tackle this issue from a practical perspective. It does not seek discussions of technical requirements for hardware or software, or the challenges of developing a digital image collection. Instead it elicits input from instructors who have effectively used readily available tools such as Blackboard, textbook websites and CD-ROMs, other websites and digital images to create effective means of instruction and evaluation. The emphasis in this session is the shar-

ing of readily available tools, as well as assignments and methods of evaluation, to enhance art history courses while perhaps saving time for the instructor: **Dr. Claire Black McCoy**, Art Department/Beford Building, Longwood University, 201 High Street, Farmville, Virginia 23909. E-mail: cblack@longwood.edu

You are urged to check the SECAC website www.furman.edu/secac for additional information about conference sessions. It is anticipated that there will be additional listings.

NEW LEADERSHIP FOR THE SECAC REVIEW

SECAC President, Charles R. Mack announces that **Michael Duffy** of East Carolina University will become Editor of the *SECAC Review*. He will replace Roy Sonnema whose administrative responsibilities at the University of Southern Colorado have made it necessary to him to resign from the post that he has held for six years. However, Sonnema will be responsible for publication of the 2003 issue, Vol. XIV, No. 3, which he hopes to distribute this spring. Michael Duffy will begin work on the 2004 issue, Vol. XIV, No. 4, with expectation of publishing it before the end of 2004. The objective is to get the *Review* back on its annual publication schedule. **Please continue to send abstracts from the 2003 conference to Roy Sonnema at roy.sonnema@colostate-pueblo.edu.**

SECAC

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