



## Wild and Wonderful West Virginia 2007

**S**ECAC will meet in West Virginia this fall for the first time in its 65-year history. **Marshall University** and **West Virginia University** are co-hosting the **October 17-20, 2007** conference in Charleston, the state's capital city. Apart from the fact that this is SECAC's first venture into the magnificent state of West Virginia, this meeting will be unique because neither Marshall nor WVU are located in Charleston. However, there are plenty of opportunities, activities, and attractions available and SECAC 2007 should be a memorable conference.

One of West Virginia's claims to fame is the notion that if you ironed out the state, it would cover the Union's lower 48 states. West Virginia's beauty is beyond compare. Heavily forested mountains run from border to border and fall is the most beautiful time of year. The colors are vibrant and the air can be cool and crisp by mid October. The **Marriott Charleston Town Center** is the conference hotel and it is located just minutes from Yeager Airport, the State Capitol, the Town Center Mall, the Clay Center for the Arts and Sciences, and numerous shops, cafes, and restaurants.

Many meeting details are still tentative, but we are planning an opening reception on Wednesday evening, and a keynote event and reception on Friday night at the Cultural Center on the State Capitol grounds to complement the opening of the SECAC Member's Juried Exhibition and a solo exhibition of 2007 SECAC Artists Fellowship recipient Barry Freedland. There will be a complementary noon luncheon on Friday, where we will feature West Virginia musicians and hold the SECAC Awards presentations. Approximately 70 sessions will make for a very full program. There are plans for special opportunities on Saturday, including tentative trips to the Huntington Museum of Art and Blenko Glass; a trip south out of Charleston to visit Tamarack, an impressive center for West Virginia arts and crafts as well as a couple of artists' studios; and architectural tours of Charleston and the West Virginia State Capitol building.

More details will be forthcoming in the April issue of the *SECAC Newsletter*, and information will be continually updated online at [www.secollegart.org](http://www.secollegart.org).

**Fees:** Conference registration fees will be \$120 for individual members and \$45 for student members prior to September 21, 2007; \$160.00 and \$60.00 after that date.

**Hotel:** The Marriott Charleston Town Center is our conference hotel; all sessions and the SECAC Awards luncheon will be held there. **The room rate is \$99 plus 12% tax per night. Reservations may be made at 304-345-6500 or 1-800-228-9290.** Make sure you indicate that you are with the Southeastern College Art Conference, and make your reservations early. For those of you driving, the overnight parking fee in the adjacent covered garage is \$6.00 per night.

**Transportation:** Charleston's Yeager Airport (named after West Virginia native and aviation super star General Chuck Yeager) is served by six airlines: Continental, Delta, Southern Skyways, Northwest Airlines, United, and US Airways. Non-stop flights to and from Charleston include the following destinations: Myrtle Beach, Houston, Atlanta, Charlotte, Cincinnati, Chicago, Washington D.C., Cleveland, Pittsburgh, Philadelphia, and Detroit. The Marriott Charleston offers a complimentary shuttle to and from the airport. Taxi costs are approximately \$10 each way. The hotel is 7 miles from the airport.

For those driving, Charleston, West Virginia is located on Interstates 64 and 77, and the Marriott is easily accessed off I-64 via the Washington Street exit.

**2007 Members' Exhibition:** Dr. J. Susan Isaacs, Professor of Art History at Towson University, Towson, Maryland, and curator at the Delaware Center for Contemporary Arts in Wilmington, Delaware will jury the SECAC Member's Exhibition. The exhibition will be held at the West Virginia Cultural Center on the capital grounds. A best of show selection will be made and the award winner will be offered solo exhibitions in the Birke Art Gallery at Marshall University and the Mesaros Galleries at West Virginia University during the 2008-2009 academic year.

### Conference Program/Call for Papers

The deadline for submission of proposals to all session chairs is May 1, 2007. This deadline is non-negotiable. Proposals must be sent by email directly to the chair(s) listed for each session. A paper proposal submission form is available on the SECAC website ([www.secollegart.org](http://www.secollegart.org)) and must include an abstract (no more than 200 words), and a current CV.

Notices of acceptance or rejection of proposals will be sent via email by session chairs on or before June 1, 2007. Your session chair will inform you of your time allocation (usually limited to a maximum of 20 minutes) as well as other critical information. If your participation in the conference 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 your individual needs. Also, any special audio-visual needs must be included in your paper proposal submission. The conference director makes all final determinations about audio-visual needs based on budget restrictions.

The conference director is **Donald Van Horn**. He can be reached at [vanhorn@marshall.edu](mailto:vanhorn@marshall.edu) or 304.696.6433.

**Vol. XL, No. 1**

**February 2007**

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**Program participants must be members of SECAC and pay registration fees, as do all who attend the conference.** The conference program will be finalized by July 15, 2007 and the preliminary program and registration information will be mailed in late August and it will also be available on the SECAC website. Online registration, payable by Visa, MasterCard or check will be available on the SECAC website in mid August.

### **SECAC 2007 Conference Media Policy**

- All meeting rooms will be equipped with **2 slide projectors** and **1 digital projector**.
- **No slide trays will be provided.**
- Rooms that require public address will be so equipped, and each room will have a podium and podium light.
- Each room will be equipped with **two projection screens**.
- Presenters must **supply their own laptops** and supply a USB cable.
- Presenters using a Macintosh computer must supply an appropriate VGA adaptor.
- **No internet access** will be available in session rooms. Presenters must have web site information downloaded to his/her laptop and/or have the information on a disc or other portable media storage such as a flash drive, DVD, or CD.
- Session chairs must notify the conference director of any special media requests by July 1, 2007. The conference director will determine if special requests can be filled.

## **Art History**

### **Out of the Cave and Into the Canon: Rock Art and Art History III**

This session invites papers that address the study of rock art from an art historical perspective. Research from any geographic region or from any period will be considered. Studies that focus on rock art-related material or monuments (megalithic art, geoglyphs, portable rock art, etc.) will also be considered. What unique issues must art historians negotiate in the study of rock art? How are art historical methodologies challenged by, or particularly salient to the study of rock art? How are the multi-disciplinary approaches to understanding art that have characterized our discipline successfully brought to bear on rock art? How do humanistic and scientific approaches or methodologies complement each other, or compete with each other in the study of rock art? How has the traditional use of the term "rock art" (as cave painting, as prehistoric, as non-Western, for example) been challenged by recent art-historical scholarship? **Dito Morales**, University of Central Arkansas, and **Denise Smith**, Savannah College of Art and Design-Atlanta, 501.450.5779. Email: hdsmith@scad.edu or RMorales@uca.edu

### **Roman Histories**

A forum for recent research on the arts of Rome, "Roman Histories" invites papers that examine aspects of the visual arts of Rome; a variety of historical, methodological, and theoretical approaches is welcomed, and might include artistic, architectural, archaeological, or urbanistic topics. Papers may address any period of Rome's history, with the hope that the diachronic juxtaposition of papers in this session might illuminate and inform each other. E-mailed submissions should be pasted into the body of an email; please do not send attachments. **Ria O'Foghludha**, Whittier College, 562.907.4243. Email: rofogludha@whittier.edu

### **Current Thinking on Ancient Art**

This session will address a wide range of issues and ideas relating to art of the ancient world (to ca. 500 C.E.). Proposals are welcomed on subjects dealing with the arts of ancient western or non-western cultures, and may address issues of style, function, symbolism, patronage, historical context, modern interpretations, contemporary controversies, or other topics. **Scott Karakas**, Florida Gulf Coast University, 239.590.7272. Email: skarakas@fgcu.edu

### **Virtual Landscapes: The Impact of 3-D Reconstructions on Research and Pedagogy**

Over the past decade digital technologies, art history and archaeology have combined their respective disciplines to develop virtual models of ancient monuments and civic spaces. The results of those interdisciplinary collaborations range from static 2D models to interactive 3D reconstructions of urban environments. While these sorts of reconstructions can be invaluable teaching and research tools, at the same time the authenticity and value of such projects is sometimes called into question.

While we acknowledge these concerns, digital models can also offer unparalleled opportunities to explore theories that would otherwise be difficult to test. Virtual reconstructions allow scholars to consider theoretical issues including sight lines, the ways in which space would have functioned in antiquity, and how buildings would have interacted with each other. VR models also allow us to engage a diverse set of experimental architectural problems, including lighting and ventilation reconstructions and engineering issues, providing extraordinary opportunities for collaborations in the Humanities with computer science, graphic design and web design.

This session addresses some of the problems and possibilities presented by digital reconstructions. Papers might address methods and applications of 3D reconstructions, digital communication problems, ethical issues, logistics, or other topics related to creating, utilizing and teaching with digital models.

**Arne Flaten**, Coastal Carolina University, **Alyson Gill**, Arkansas State University. 843.234.3463. Email: arflaten@coastal.edu, or agill@astate.edu

### **Medieval Art in Context**

It is hoped that this session will continue the lively and diverse medieval sessions that have become a standard at SECAC. Papers may consider works in any media, and the word "context" is intentionally broad, encompassing considerations of physical, historical, liturgical, political, cultural, or other contextual constructs. Various methodological approaches are welcome. **Jane H. Brown**, University of Arkansas at Little Rock, 501.569.3145. Email: jhbrown@ualr.edu

### **(Re)Viewing Venice**

Beginning with Vasari and Pino and continuing through the work of Ruskin, historians have focused upon the unique character of Venetian art, often in the service of their own ideological programs. Contemporary scholarship, including the work of Patricia Fortini Brown, Deborah Howard, and Michael Levy, has further enriched our current understanding of Venetian artistic traditions. This session returns to the city of Venice, mobilizing it as a methodological framework valid both within and across temporal constraints. Using Venice and Venetian art as its model, it seeks to interrogate the viability of geographically constructed histories of art.

Explorations of all areas of Venetian cultural production are invited. Particularly welcome are investigations across media and time and studies that challenge established notions of Venetian style or character. Developing projects and emerging scholarships are encouraged to submit. **Adrian R. Duran**, Memphis College of Art, 901.272.5129. Email: adrianduran@yahoo.com

### **Renaissance State Portraiture: Portrait of the State**

Portraiture is arguably the art form most intimately connected with the Renaissance State and a given State's ideals. This session seeks to explore the various ways in which state portraiture of the Renaissance is a reflection of the State in the broadest sense. Papers could, but are not required to address issues such as material culture at court, state economies or politics as reflected in dress, subtle or overt messages of power and dynasty, gender as portrayed in portraiture, as well as the manifestation of the personal within inherently public images. Papers addressing Renaissance portraits in any media and from any geographic region are welcome. **Heather L. Sale Holien**, University of North Carolina, Greensboro, 336.334.5884. Email: hlholien@uncg.edu

### **Open Session: Italian Renaissance Art**

Papers are invited on any aspect of Italian Renaissance art or patronage. **Debra Murphy**, University of North Florida, 904.620.4037. Email: dmurphy@unf.edu

### **Versions: The Concept of Replication in Renaissance and Baroque Art**

In an age where importance is increasingly placed on specific authorship and artistic innovation, there are many examples in which paintings and sculptures—traditionally non-reproducible media—exist in numerous versions. Some, like Leonardo da Vinci's *Madonna of the Rocks*, seem to result from complications arising from the commission, while others are purposely ordered to supersede the limitations imposed by precisely what can potentially make a work so highly valued that it is a unique object that cannot have more than one owner, or exist in more than one location. This session seeks to examine the circumstances leading to the production of a work in multiple versions by a single artist, or the replication of the work of one artist by another. **Denise M. Budd**, Rutgers University, 973.945.2391. Email: drbudd@rci.rutgers.edu or db187@columbia.edu

### **New Avenues in Northern Iconography**

This session seeks papers that address recent iconographic studies concerning Late Gothic and Northern Renaissance Art. Papers may consider works in any media. **Laura Gelfand**, University of Akron, 330.972.8055. Email: lgelfan@uakron.edu

### **Islamic Culture and Orientalism**

As artists, art historians and art educators, how do we present Islamic culture to our students? This session is called to create a discussion about Islamic culture and how it is presented in American college classrooms. Visual images are very powerful tools and it is in the interest of scholarship to look carefully at the type of message that the images we create and use are sending. Has our outlook changed since recent events or is it a continuation of much older imagery? How does Islamic culture present itself in its art? This session encourages participation by artists, art historians and art educators.

**Lealan Swanson**, Jackson State University, 601.979.7025. Email: lealan.a.swanson@jsums.edu, or lealan@bellsouth.net

### **Art Academies in Eighteenth-Century Europe**

This session seeks papers that examine the development, function, politics, instructional/institutional practices and standards, membership, patronage, exhibitions, etc., of fine art academies (and societies) in Europe during the eighteenth-century. **Andrew Graciano**, University of South Carolina, 803.777.6631. Email: Graciano@gwm.sc.edu

### **American Art**

Papers are sought on any topic in American art history, in any media (painting, sculpture, architecture, photography, decorative arts, prints) and from any period (18th–21st century). This is a general call for abstracts, which will be organized into appropriate thematic and chronological sessions. **Betsy Fahlman**, Arizona State University, 480.965.2610. Email: fahlman@asu.edu

### **Mapping and Territorialization from Terra Firma to Terra Incognita: Surfaces, Slippages, Projections, Intersections**

This is the third iteration of a SECAC session originally based on landscape and mapping, and now expanded to historical explorations of and bodies of work on locational representation. Topics from the geopolitical to the geographical, from the coastal to the continental, from the textural to the conjectural, from the fractal to the fantastical—in short, all themes spatial and “geotextual”—are welcomed! New and traditional media are encouraged. A future exhibition and catalog on the theme are projected. **Geraldine W. Kiefer**, Shenandoah University, 540.545.7323. Email: gkiefer@su.edu or gerrykiefer@cox.net

### **Art as Illustration/Illustrations as Art**

The relationship between image and text is a long and complex one, with patterns of dominance and subordination sometimes explicitly understood and at other times more subtly determined. This session will focus on the function of book illustrations to explore such issues as the relation between the illustration and the accompanying text, the method of establishing coherence among a set of illustrations, the range of patronage systems for illustrations, the artist's attitude towards the production of illustrations as opposed to independent art works, and the response of the viewer/reader. **Elise L. Smith**, Millsaps College, 601.974.1432. Email: smithel@millsaps.edu

### **British Art**

Any topic in British Art (painting, sculpture, architecture, decorative arts, film) is welcome. Special interest in papers that work across two or more media (e.g. paintings represented in or inspiring film). **Bonita L. Billman**, Georgetown University, 202.687.6944. Email: billmanb@georgetown.edu

### **The Other Screen: Time Arts Imaging and the Visual Arts**

This session will examine theoretical and historical relationships between the visual arts and time arts imaging in modern and contemporary art as artists created their productions in a new historical development that reflected the ideas and motivations of visual art movements. In the context of mass media, film as fine art, video art, performance as art, and other related time based arts are part of a new media context in which the influence and parallel with modern art movements has promoted a significant disintegration between art categories and boundaries. Examples might include affinities between Futurism and film, Dada and performance, Abstract Expressionism and film, Phenomenological Art and Performance Art, and Conceptual Art and Video Art. **Norman Magden**, The University of Tennessee, 865.974.2527. Email: nmagden@utk.edu

### **Man of the House? : Males in the Domestic Interior**

This session continues to interrogate the gendering of the public/private sphere model by probing the image of the male in domestic interiors. While Mary Ryan (*Women in Public*) and others have revealed the public side of women's lives in nineteenth-century America, this session's driving interest is to scrutinize the wherefores and whys of males pictured within the domestic environment to uncover new possibilities of identities, iconographies, tasks, and purposes that these images can reveal. Lilly Martin Spencer's spouse is an example of gender role reversal and a (perhaps reluctant) “househusband,” to use a late-twentieth century jargon as he managed the household while Lilly forged an art career. Papers that reveal this kind of flip are encouraged, but also papers that explore other avenues for understanding images of males within the domestic arena are sought. What identities can males assume or what tasks can they perform within the domestic sphere? Are “Man of the House” or “King of the Castle” merely impersonations that deliquesce under closer scrutiny? Is the domestic interior altered when a male is pictured therein? The session chair is personally interested in North American imagery, but all timeframes and regions are sought to create an engaging session. **Tamara Wilde**, University of Iowa, 319.466.0236. Email: tamara-wilde@uiowa.edu

### **War Photography: Capturing Conflict**

How do we go about explaining photography's enduring and central role in depicting and interpreting war? Both the medium's historical relationship to truth and contemporary debates complicating this relationship have made photography a singularly powerful tool for visualizing conflict in all its confusion and complexity. This session seeks papers on a wide range of photographic responses to war and calls for analyses of vernacular, journalistic and artistic images. This session brings together both works whose subject matter directly portrays warfare and more indirect responses to times of conflict. Papers may consider the creation, reception and circulation of photographs from any historical era and may also think about how changing historical models have influenced the role of war photography. The session is especially seeking papers whose interpretations, subject matter and/or critical approach can shed light on our own historical moment and political climate.

**Rachel Snow** and **Kevin Mulhearn**, University of South Carolina Upstate, 347.813.9126. Email: rsnow@uscupstate.edu, or kmulhearn@uscupstate.edu

### **Digital Fever: Technological Disease, Symptom or Cure?**

Is it what is “seen” or that which is “unseen” that most compels when encountering a work of art? Many viewers are drawn to works that are recognizable, representational or visually provocative. Such works may appear easily interpreted, often evoking responses regarding their beauty, the talent of the artist, and readings informed by expectations regarding art's proper appearance. This perceptual event is challenged in the age of advanced technology and global capitalism as digital manipulation is capable of

betraying or transforming what might be construed as visually “genuine” or a display of “truth” in an artwork.

While art would seem to invite contemplation, has the contemporary viewer become accustomed to instant gratification? Do current social conventions and increasingly technologically oriented artworks promote a rapid viewer response and discourage the desire to ponder plural levels of meaning emerging from longer considerations of works?

This interdisciplinary session seeks papers that explore the intersection of digitally choreographed artistic media and notions of visual evidence, artistic “truth” or the subliminal message. Other topics may address the re/viewing of works from any historical period in relation to the interplay between absence, visibility and anti/technology, or works that subvert technological transformation.

**Wendy Koenig**, Middle Tennessee State University, 615.898.2014. Email: wkoenig@mtsu.edu

### **Pedagogical Session: Teaching Art History and Art Appreciation in the 21st Century**

In today’s world of steady information growth and continually changing technology, instructors of art history and art appreciation are facing multiple dilemmas trying to teach a traditional discipline. How does one arouse and keep the students’ interest in art and architecture? What media can I legitimately include in teaching art history? Is the traditional art history canon still necessary? Does the computer serve as a sufficient research tool for students? How do I teach students to write and present effectively? This session aims at a broad spectrum of presentations trying to bring together ideas for teachers, and seeks papers that offer thoughts and solutions about any of the questions above. It could turn into the starting point for a much needed pedagogical publication in art history. **Ute Wachsmann-Linnan**, Columbia College, Columbia, SC, 803.786.3159. Email: ute@colacol.edu, or utecj@bell-south.net

### **Historiography in the art and gardens of the East and West**

This session aims to bring together works of art that reflect thinking about history in the cultural domains of East Asia and the West. Artists are sometimes asked to negotiate the concerns of the native and the foreign identity through the issue of historical time. Since the 16<sup>th</sup> century Europe embraced a comparative, cognitive view of history, while East Asia has remained with the normative view, relying on the authority of the fact. Can we talk about the validity of such divisions when faced with the visual evidence? As the artists refer to the methodology of historical thinking, is the cognitive-comparative view still valid, and if so, are the boundaries of such distinctions getting narrow? What historical themes seem to dominate or are present in the West and in the East? How are these themes conceived and narrated? How are the methodological concerns resolved? The session calls for papers dealing with a diversity of issues and case histories, from both Western and Eastern perspective. Gardens are specifically mentioned in the title to encourage searches of this particular art form to present their findings here. **Agnieszka Whelan**, Old Dominion University, 757.683.4772. Email: awhelan@odu.edu

### **Genius/Madness: Creative Achievement and the Visual Arts**

This session will investigate the link between mental illness and exceptional creative achievement, which is often characterized as “genius” or “madness.” The session aims to reaffirm the fresh perspective on the relationship between mental illness and creativity which may be categorized by the existence of the following circumstances: broken homes, birth order, death of parents, history of mental illness, precocity, nonconformity, career choice, sexual orientation, religious beliefs, and social marginality. This session is open to papers that consider artists from any period or era. The session particularly seeks papers that address the artistic achievements and accomplishments of lesser-known or less-studied individuals—that is, artists other than the heroic genius of Michelangelo or the modern tragic figure, Vincent van Gogh. **Julie Decker**, Georgetown College, 502.863.8173. Email: jdecke1@georgetown-college.edu

### **Buildings in Motion: A Consideration of Architectural Procession**

The forms of buildings determine actions within them. From the longitudinal nave of Old Saint Peter’s to the dissolution of the threshold between street and interior in twenty-first century public spaces, architecture has shaped the possible movements of people. Some limitations have formalized liturgical processions, triumphal entries and quotidian behavior with the result that building types permanently enter the vernacular. It has been the delight of some designers to produce masterworks that are machines for living, by working within the system, while others have responded by rebelling against type to reinvent structure and redefine movement. Through the rhythms and patterns of action / inaction, place / placelessness, narrative / disjuncture, sequence / disconnectedness, thresholds or lack thereof, the progress of people through space in buildings reveal how intimately architecture is determined by the sensibilities of culture.

This session invites papers that examine specific examples of the relationship between architecture and procession in any historical period, that are case studies of buildings or of architectural genres, or that explore critical reception in the scholarly literature. **Kristina Olson**, West Virginia University, 304.293.4841 x 3141. Email: Kristina.Olson@mail.wvu.edu

### **Gravity and Levity in Art**

Many artists are inspired by the gravitational pull of the earth and the challenge to defy it. Examples of works of art resulting from a fascination with gravity or levity are Giotto’s sinking personification of Despair in the Scrovegni Chapel; Brueghel’s fallen Icarus; Michelangelo’s floating God the Father in the Sistine Chapel; Bernini’s simultaneously levitating and sinking St. Teresa in S.M. della Vittoria; Goya’s flying witches or wind-tossed peasants; Seurat’s leaping circus performers; Redon’s Eye-Balloon hovering over a swamp; Magritte’s “raining” businessmen or floating apples; and Delaunay’s orbiting heavenly bodies. The purpose of this session is to explore how artists use gravity and/or levity symbolically, metaphorically, or expressively in works of art. We are especially interested in papers that treat iconography or involve an artist’s interpretation a religious philosophy, a psychological state, or a text (whether story, myth or legend). We welcome papers on art from any historical period or geographical location; we also are open to other approaches to the topic. **Elizabeth Bailey**, Wesleyan College, 478.757.5195, lbailey@wesleyancollege.edu and **Mary D. Edwards**, Pratt Institute, 646.709.9596. mary333@gmail.com

### **Uncanonized: Women Artists Who Still Haven’t Made the Cut**

It has been thirty years since the landmark exhibition “Women Artists: 1550–1950” reintroduced and reasserted the significance of numerous female artists who had been largely overlooked by art historians. In the ensuing years, women artists have slowly entered the realm of art history survey texts, yet the equivocal canon continues to privilege male artists and admits a comparatively small number of women. Moreover, even some of the “canonized” women artists have failed to receive the scholarly attention that their work warrants. The serious study of female artists has come a long way since 1977, but the compelling work of many “uncanonized” women still goes largely unrecognized. To commemorate the thirtieth anniversary of the aforementioned exhibition and to continue its purpose of furthering the discussion about women artists, this session will focus on several individuals who have not found their way into the canon, but whose work merits greater acknowledgement than it has yet received. Papers that address women artists from any historical period and working in any artistic medium are encouraged.

**Andrew D. Hottle**, Rowan University, 856.256.4639. Email: hottle@rowan.edu

### **The Absence of Art: War, Power and Iconoclasm**

The theft and destruction of artifacts previously held at the Iraq Museum in Baghdad triggered international outrage, and rightly so. Yet, often until art is tragically lost, historians and artists find themselves having to demonstrate why art is valuable to society. The power of art is evidenced most potently in history by its destruction. Great regimes often manipulate through propagandic art, and powerful leaders often fear the influence of art enough to destroy it.

This session seeks to explore how the destruction of art during times of war, whether accidental or intentional, highlights works of art as treasures of

humanity. What can iconoclasm teach us about the value of art? How can such incidents show us the patterns to foresee and prevent further loss? Of particular interest, how do issues of iconoclasm evidence the power of an artist as creator? Papers are welcome from any period or culture including Byzantium, the Nazi regime, or more contemporary examples such as the annihilation of the Buddhas in Afghanistan by the Taliban. Papers may consider: the reasons behind the destruction of artifacts and artworks; historical studies of iconoclastic events; the aftermath of such incidents; or efforts to prevent damage to works of art. Debra Gibney, University of Texas, 817.272.2891. Email: dgibney@uta.edu or debbiegibney@tx.rr.com

### **Metaphorical Explorations: Mirrors, Masks, and Beyond**

Metaphors are as common in visual art as they are in literature. They can be used to soften excruciating tragedy, illuminate unwieldy concepts, or fabricate fantastic scenarios. This kind of symbolic language makes connections or analogies that are suggestive, poetic, conceptual, and imaginative.

Masks and mirrors have been used metaphorically to both obscure and reveal reality, to visualize and veil identity, and to provide and deny truth and perception. Each of these symbols have been used to simultaneously focus attention on a person's physical appearance at the same time they problematize that very appearance. Diverse artists have repeatedly used masks in provocative ways as references to the negotiation between public and private identity. Similarly, the uncanny ability of the mirror to double all objects before it has provided rich, complex meanings for artists such as Titian, Vermeer, Ingres, Clementina Hawarden, Auguste Bellocoq, Diane Arbus, and Cindy Sherman.

This session will address the complexity of visual communication by suggesting that certain visual cues operate to suggest deeper underlying and often unexpected meanings. While masks and mirrors are particularly potent metaphors, we invite papers that explore a wide range of metaphorical approaches found in visual art from all time periods and cultures. **Jenny O. Ramirez**, James Madison University, and **M. Kathryn Shields**, University of Texas at Arlington, 817.272.2810. Email: kshields@uta.edu or jenny@dougramirez.com

### **Mapping Unexpected Geography**

Inspired by the curious vision of this year's SECAC host state, West Virginia, ironed flat and layered over an area equivalent to that of the lower 48 states, this session takes as its theme the mapping of unexpected geographies.

Topics might include, but are not limited to, conceptions of geography as physical, natural, manipulated, man-made, internal, mental or imaginary places which might be created, modeled, or mapped on objects from the ordinary or practical to the obscure or ephemeral. Unexpected geography might exist in hidden or marginal places or in highly trafficked sites; it might be revealed in partial glimpses or minute detail, on a vast scale or in miniature; it might suggest experience as physically traversed, or as perceived from great distances through GPS systems or mapped by GIS. Geographies might also be understood in metaphorical or literal terms; as covering contiguous or discontinuous physical or temporal spaces; as displaying or recording accretions, dissolutions, or entropy wrought through time; or in terms of religious, social, or political functions or goals. This session welcomes proposals by art, architectural, and landscape historians of all periods and covering all geographic locales and by studio artists whose work is intellectually informed by these conceptual underpinnings. **Rhonda L. Raymond**, West Virginia University, 304.293.4841. Email: rhonda.reymond@mail.wvu.edu

### **Materiality and Metaphor**

What is the relation between manual and mental processes in the creative act? Moreover, how have the physical properties of art objects, including workmanship, materials, scale, and placement, functioned as bearers of meaning, conveying messages, concepts and feelings to their "audiences"? In this session, which may interest curators and artists as well as academics, papers may be historical or experiential in scope, examining works of any period or tradition. **Carlton Hughes**, University of South Carolina, 803.777.9997. Email: jchughes@gwm.sc.edu or cascina@msn.com

### **Seeing Red (Reading in Black and White)**

One of the most frequently used representations of America has been the American Indian; though for much of our history, these people have been deliberately excluded from the institutions and systems at which these representations were directed. Too often art historical analyses of these images have concentrated on the overtly ethnographic subject matter of these representations without wondering why such representations would be employed for overwhelmingly non-Indian audiences. This session will explore the exploitation of the American Indian in art for purposes that are primarily unrelated to native America. Questions to consider are: what/who do these representations actually represent? why did artists choose the American Indian in order to address non-Indian issues? how did these choices reflect other trends in art and society in general? how did native American artists respond? I am looking for diverse approaches, including temporal, geographic and theoretical variations. **James C. Boyles**, North Carolina State University, 919.967.2169. Email: boylesjc@aol.com

### **Being Mindful about Modern and Contemporary Art**

At the outset of the early twentieth century a diversity of cultural changes took place in Europe and America that impacted the manner in which art was both viewed and created. As a reaction to psychoanalysis, the brutality of WWI and subsequent "shell shock" studies, and the alienation resulting from expanding industrialization, certain artists cultivated an interest in how tangible reality may be transformed by the intricacies of the human mind. This social evolution provided the opportunity for the artist to become a conveyor of the mental, conceptual and material world; a phenomenon that has gained momentum over the past century.

This panel seeks papers that give primacy to the mental perspective of the artist as he or she creatively reinterprets contemporaneous social and cultural dynamics. This "mindfulness" may be intrinsic, the result of intended alteration, or simply an adopted way of thinking about creating art in the twentieth and the twenty-first centuries. Topics may include traditional media as well as performance, video, installation and digital works. **Marsha Morrison**, Middle Tennessee State University, 615.898.2014. Email: mmorriso@mtsu.edu

### **Beyond Words: Calligraphic Art**

In the mid-twentieth century, a synthesis of Eastern calligraphy and Western Modernism led to international appearances of calligraphic art. Some Asian artists succeeded in liberating themselves from old traditions and opened new paths to calligraphic expression. Calligraphic imagery—as well as accidental blots and gestural techniques that resemble "flung ink" in Chinese ink painting—can also be seen in the works of European Art Informal artists and American Abstract Expressionists. After studying Eastern calligraphy and Zen in the 1930s, Mark Tobey (1890–1976) developed a unique American style of abstract painting that was characterized by calligraphic all-over compositions. In addition to calligraphic markings found in works by fine artists, hand-written language has often appeared in works by self-taught artists. Because such artists are sometimes illiterate as well as unschooled in art, words are often misspelled (or incorrectly formed as Asian language characters) or even self-invented. Although derived from ideographic signs, calligraphic art seems to convey meanings beyond what words can describe. This session seeks proposals about artworks that are related to calligraphy in unconventional ways. **Crystal Hui-Shu Yang**, University of North Dakota, 701.777.2902. Email: crystal.yang@und.nodak.edu

### **General Session: World Art**

This session invites papers addressing the arts of Africa, India and Southeast Asia, China, Japan, The Pacific, and the Americas. Presenters may discuss cross-cultural issues or interaction, religion, art in ritual and architectural contexts or artistic production. **Laura M. Amrhein**, University of Arkansas at Little Rock, 501.569.3165. Email: lamarrhein@ualr.edu

### **Art and architecture of the Catholic Church since Vatican II: responses to the call for cultural engagement**

Vatican II (1962–1965), the Council of *aggiornamento*, introduced liturgical reforms and elements of modernization. Without changing Church dogmas, it

revised the liturgy and opened the doors to new forms of cultural engagement between the Church and the modern world. John Paul II continued and expanded this cultural renewal, encouraging Catholic artists to engage contemporary culture and to express their faith in their work in his *Letter to Artists* (1999). However, the results of the call to cultural engagement have been mixed: much Church architecture of the 1970s, for example, is aesthetically abysmal, yet Catholic architects such as William Schickel have designed elegant and highly successful spaces for worship and liturgy, drawing on the minimalism of highbrow modern design. While much popular devotional art, such as prayer cards and figurines, continues to reflect a bloodless nineteenth-century aesthetic, projects such as the St. John's Bible show a commitment to reinvigorating traditional art forms by cross-fertilization with modern and non-Catholic influences. This session will look at religious art and architecture produced for use by the Catholic Church, or by Catholic artists for other religious purposes since Vatican II, and examine them as they relate broadly to the theme of cultural engagement, liturgical reform, and renewal. **Carolyn J. Watson**, Furman University, 864.294.3353. Email: carolyn.watson@furman.edu

### **Portraiture in the Expanded Field**

Over recent years, portraiture has become the subject of renewed scholarly attention. No longer is it taken as a self-evident or commonsense category of artistic production; no longer are biographical modes of interpretation the only viable options open to scholars.

This session seeks papers that will clarify, challenge, or otherwise contribute to our understanding of portraiture as a genre. We are particularly interested in how our sense of portraiture might be impacted by what can loosely be called its "expanded field." Among other things, this expansion might refer to a consideration of neglected traditions and social practices, of new materials and technologies, and of alternative critical frameworks. In addressing this issue, contributions may be about specific portraits or artists, about particular historical and theoretical issues, or about some combination of the above. There are no geographical or chronological limitations. **Benjamin Harvey**, Mississippi State University, and **Heather McPherson**, The University of Alabama at Birmingham, 666.325.2947. Email: ben.harvey@msstate.edu or hmcphers@uab.edu

### **Chicano/a Art in the 21st Century: Giving Voice to the Subaltern and Diasporic Identities of the New Majority**

This session will focus primarily on contemporary Chicano/a Art and its contexts as America enters the 21<sup>st</sup> century. Special attention will be given to papers whose focus is centered around issues of Mexican-American identity as well as how or if illegal immigration and the recent political fallout has affected that identity and is reflected in works of art. This session is open to wide variety of topics within this framework and wishes to encompass all media and/or aspects of visual culture. **Megan K. Young**, University of North Carolina at Greensboro, 336.334.3286. Email: mkyoung2@uncg.edu

### **Diego Rivera: Assessing the Artist 50 years after his Death**

2007 marks fifty years after Diego Rivera's death and this session invites scholars to submit papers on Rivera's larger-than-life-persona—from his early involvement with the European avant-garde artistic circles; his controversial public mural commissions; his relationship with Russian and the Communist Party; his womanizing tendencies; or on any other aspect of his life. The goal is to examine how and where Rivera stands in modern-day discourse. **Efram L. Burk**, Curry College, 617.333.2269. Email: eburkog06@curry.edu

## **Folk Art**

### **\*Contemporary Folk, Self-Taught, and Outsider Art**

This session calls for papers dealing with the topic of contemporary art made by self-taught artists (sometimes called outsider, visionary, or contemporary folk artists), with a special emphasis on artists active in Appalachia. Proposals dealing with the creations of self-taught artists working elsewhere are welcome. Papers should seek to situate an artist's work within his or her cultural framework. **Carol Crown**, University of Memphis and **Pam Sachant**, North Georgia College & State University, 901.678.5317. Email: ccrown@memphis.edu

### **\*\*Traditional Folk Art**

This session calls for papers on traditional folk art. Participants may address work by artists with little or no academic training whose diverse creations—such as portraits, quilts, embroideries, pottery—are commonly known as folk art, individualistic creations that arise from craft traditions, or work by highly idiosyncratic artists. While papers on the art of Appalachian artists are particularly welcome, consideration will be given to art from other regions. **Cheryl Rivers**, Independent Scholar, 718.857.0089. Email: crivers5@earthlink.net

## **Studio and Art History Sessions**

### **100 Years of Native American Painting**

This panel will be a discussion between Art Historians and Native American artists, addressing the affect of art historians and critics upon the evolution of Native American painting over the last 100 years. Panelists will include six Native and non-native art historians, curators, and Native American painters. Each will present a ten-to-fifteen-minute paper, leaving time for a substantive round-table discussion and for questions from the audience.

Hopi painter Michael Kabotie has agreed to co-moderate the panel. Kabotie's father was one of the first Native American easel painters in the early 1920s. As a key figure in contemporary Native American art, Michael Kabotie can provide insights and perspective into the subject.

Presentations on a wide variety of topics are sought: the evolution and historiography of Native American art and art criticism; how the work of Native American painters has been affected by art historians and critics; explorations of contemporary and future Native American art criticism. **Jessica Welton**, Virginia State University, 804.274.0060. Email: jessicawelton@gmail.com

### **Animals are Us: Animals in Art**

As a species, we continue to maintain strong divisions between human and non-human animals—so much so that, as Giorgio Agamben suggests, "not only theology and philosophy but also politics, ethics, and jurisprudence are drawn and suspended in the difference between man [*sic*] and animal." What are the implications of such distinctions, especially those that reinforce the line between, e.g., civilized and barbaric, clean and dirty, healthy and sick? How do representations of animals in art continue to support, shift, and/or subvert such boundaries? What can be learned about how we humans regard ourselves by the many animal stand-ins our imaginations conjure? What does the latest resurgence of animal representation, both in popular culture and in the fine arts, indicate about changes in the literal and figurative roles that non-human others serve? This panel seeks proposals by both artists and art historians engaged in producing and/or discussing zoomorphic work of any historical period.

**Mysoon Rizk**, University of Toledo, 419.530.8300. Email: mysoon@utoledo.edu

### **Authenticity**

'Authenticity' is a term that shifts in meaning relative to context and interfaces with the factor of audience. This session offers art historians and art practitioners, visual resource personnel, museum staff, and art educators alike the opportunity to present their perspective on, experience with, or research regarding authenticity of origin, belief, practice, or presentation. One might address the contradictions and conflicts that arise, for instance, when an artist utilizes artifice, appropriation, manipulation, commodification, fables or similar strategies in the expression of beliefs; provenance of a particular work; the impact of creation of works for tourist markets on the question of authenticity; means of bridging distortion of meaning when works are dis-

**\*This session will be scheduled back-to-back with a session entitled *Traditional Folk Art*, chaired by Cheryl Rivers. The two sessions will take place at the conference hotel. An optional SECAC bus trip on Saturday will feature a special viewing of the folk art collections of the Huntington Museum of Art. Attendees must register for the trip in advance.**

**\*\*Please Note: This session will be scheduled back-to-back with a session entitled *Contemporary Folk, Self-Taught, and Outsider Art*, chaired by Carol Crown and Pam Sachant. The two sessions will take place at the conference hotel. An optional SECAC bus trip on Saturday will feature a special viewing of the folk art collections of the Huntington Museum of Art. Attendees must register for the trip in advance.**

played in a context other than that for which they were created; and many other aspects of authenticity. Papers regarding regional and global themes will be given equal consideration. An array of submissions is sought. **Sandra J. Reed**, Savannah College of Art and Design—Savannah, 912.525.6420. Email: sjreed@scad.edu

### **You Are All My Medium: Ethical Issues in Relational Art**

Christo, during the negotiation phase of his Running Fence project in Northern California, told the assembled county-council and audience that they were all his "medium." This expansion of traditional artistic media to include members of the public has its roots in Kaprow's happenings, Beuys' "Social Sculpture" and DaDa performances, but only recently has it become widely adopted by American artists. With an increase in civic-engagement in academia and the popularity of books such as Grant Kester's *Conversation Pieces*, and Nicolas Bourriaud's *Relational Aesthetics*, artists are taking to the streets in search of human art materials, and as they do so they are often unwittingly embroiling themselves into a complex set of ethical questions, questions that have been on the minds of scientists for the past sixty years. From Nuremberg to Tuskegee to the Declaration of Helsinki, ethical guidelines for research involving human subjects have been examined and codified, but how do these rules apply to artists? These guidelines were defined to prevent abuses of power that the scientific community carries, what of the power of artists? I would like to see this panel leading to an extended conversation about ethical questions in relational art. **Cedar Lorca Nordbye**, University of Memphis, 901.229.1572. Email: cnordbye@memphis.edu

## **Museum Studies**

### **Information Design Meets Fine Arts Installation**

Some artists are bridging the gap between Graphic Design and Fine Arts by combining media rich graphic tools, information, and design, with both real and virtual fine art exhibitions to create informative installations that are educational, engaging, innovative and imaginative. Some of these projects have existed with an online presence or in electronic libraries (such as the Electronic Literature Organization) such as interactive novels. Other projects have started as fine art constructions that evolved into gallery and museum installations, which later adopted graphic arts tools to enhance the exhibitions. This panel will investigate explorations regarding the merging of graphic and fine arts by rising contemporary artists in their fields. **Tim Guthrie**, Creighton University, 402.280.3348. Email: tguthrie@creighton.edu

### **Campus Art Collections in Crisis: Remedies for Urgent Situations**

While many institutions of higher education increasingly make improvements in the care, security, and educational use of their art collections, some fail to make sufficient efforts in this direction. This panel explores predicaments faced at colleges and universities that remain inadequately prepared to properly care for, as well as effectively utilize, the art they own. The most serious problems involve works at risk of being damaged, destroyed, stolen, or accidentally discarded. Other problems involve not having enough gallery facilities or staff with which to operate professionally. At worst, poorly inventoried works by world-renowned artists are haphazardly scattered around unguarded campus buildings. Not as grave, but still problematic, are missing labels to provide artists' names, titles of works, and other text information that might culturally educate viewers. Proposals are sought regarding such topics as security and conservation problems, the lack of educational benefits in the use of campus art, the absence of serious research on art objects, or the general attitude that the main function of campus art is as "decoration." Aside from identifying problems, proposals should address possible solutions—or partial remedies that might be attempted even if the overall campus milieu that fosters a problem cannot be immediately resolved. **Arthur F. Jones**, University of North Dakota, 701.777.2907. Email: art.jones@und.nodak.edu

## **Studio Art**

### **Language, Images, and Symbols in a Bilingual Mind**

This session intends to explore how language, images, and symbols are understood from the perspective of a bilingual artist/designer. Although

being bilingual is not a unique situation, it offers a dual perspective of our visual understanding. Many people in our society are bilingual; yet, our language, images, and symbols are increasingly more unified, more stylistically similar, often suggesting a sort of universal language. Is there a universal visual language? Should this be the case? Should we as artists and designers embrace this tendency or should we strive to cultivate the uniqueness of the differences that being bilingual offer? Are art and design the fields in which we should explore the duality of being bilingual? Is a bilingual designer/artist in a position of advantage or disadvantage when it comes to artistic expression? Can we as viewers perceive this dualism in the work? Is the artist/designer aware of it? **Alma Hoffmann**, Wheaton College, 630.752.5268. Email: Alma.R.Hoffmann@wheaton.edu

### **Art and Society**

With his propositional dictum, "Everyone as an artist," Joseph Beuys shifted the transformational emphasis of artistic effort from artifact construction to social interaction.

Utopian in effect, the raw material of the work was to be society itself with reinvention key for continued evolution. Creative practice was to question an individual's identity and in doing so release a potential for a productive collaboration based on freedom, a freedom unlike anything fashioned through a materialistic culture. Now, some 20 years after his death, artists have increasingly activated peopled networks and nodes sometimes with an accompanying object or environment but many times without. Artists emerging in the 1990's like Rirkrit Tiravanija, Carston Holler, and Andrea Zittel, to name just a few, focus on the relationships produced, represented, or prompted by the work of art. This inter-human model is perhaps best described by Nicolas Bourriaud in *Relational Aesthetics* (1998). How have the myriad relationships between artist, art, and audience shifted in recent art? What communities have been brought into being that may not have been otherwise possible? Could a more holistic model for practicing and teaching art emerge? If so, what might it look like? Topical proposals dealing with these and related issues are sought. **Billie Grace Lynn**, University of Miami, and **John Richardson**, Wayne State University, 305.740.6876. Email: blynn@miami.edu

### **COLLISION: Art and Politics in a Post 9/11 World**

"Like it or not, we live in interesting times..." Robert F Kennedy, June 7, 1966, Cape Town, South Africa.

Forty-one years later few would deny that we live in a world that provides artist with fodder to tackle explosive issues, defy authority and challenge society. The knowledge of Darfur, Iraq, Korea, Lebanon, and Somalia are ever-present. How has our post 9/11 world influenced art and the way we see it? This session solicits presentations by artists and art historians that address the visual culture of our post 9/11 world. **Mana Hewitt** and **Robert Lyon**, University of South Carolina, 803.777.7480. Email: mana@sc.edu or lyon@sc.edu

### **From Ha-Ha! To Hmmm? The Current State of Humor in Art**

I've always been told that humor is hard to use effectively in making artwork. My response has always been, "not if you're funny!"

Long gone is the day in which art forms that employed a sense of humor were considered less than "Fine". Following in the footsteps of artistic greats like Paul Klee, Marcel Duchamp and Alfred Jarry, contemporary artist are successfully employing humor as a vehicle for presenting challenging concepts as well as a way to lure viewers into their complex conceptual webs. A greater understanding of the power of humor is a necessity in educating the art world and the viewer at large to appreciate humorous art. From the whimsical to the sardonic or subtle, humor can be wielded as a mighty weapon. This panel aims to explore the challenge of using humor in art successfully and the relevancy of artwork that employs the use of humor. Some possible topics include: What is the relationship between humor and art? Does using humor decrease the importance of your art? What are the challenges when using humor? How has humor in fine art changed? How do you know when your humor is working? Who decides what is humorous? **Libby Rowe**, Vanderbilt University, 615.343.7308. Email: Libby.rowe@vanderbilt.edu

### **It's about Time! Act! Action!**

Are art students today bored with traditional media? Do they lose their enthusiasm waiting for the paint to dry? Worse yet, do we lose them before they are hooked on art? Today's generation is accustomed to instant gratification; most everything is attainable with a click of a button or mouse. Time for them is measured in seconds and it's no wonder they are more excited with digital and video media. Are today's undergraduate art programs helping students find their creative direction? Or are traditional studio programs ailing? If so, is there a cure? Is it possible that experiences in "live or time arts" could help students in the development of creativity? This session invites papers by artist and art professors that are active video, performance or installation artists and/or have developed a course of study implementing the use of these artistic medias into their curricula. Panelists are encouraged to give testimonials of students' work that illustrate how the performance and time arts have helped jumpstart creativity. **Pamela S. Allen** and **Sara Dismukes**, Troy University, 334.670.3808. Email: pallen@troy.edu, sdismukes@troy.edu

### **The Next Generation: SECAC's Newest Artist Educators**

This session will introduce SECAC's newest artist-educators. Each participant must be a SECAC member and a visual artist who is currently employed at the university level (full-time through adjunct faculty). Faculty with more than three years of teaching experience are not eligible. **Michael L. Aurbach**, Vanderbilt University, 615.322.8437. Email: michael.aurbach@vanderbilt.edu

### **Gesture and Process: The Influence of New Media on Visual Arts Education and Practice**

The foundations programs of many art and design schools have their roots in the Bauhaus tradition; intuition and skill are refined through focused attention to visual relationships and craft-based training in materials and tools. How does the dematerialization of tools inherent in digital practice impact this "hands-on" training? Related to these changes in practice is a new aesthetic driven by procedural art, made possible by computer software and viewer interactivity. Where is the role for the intuition of the designer in the creation of imagery created by autonomous processes, and how does this impact the training of designers? Is programming now an inherent part of the aesthetic responsibility of the artist?

Conversely, how are these developments feeding back into the aesthetics and practice of traditional media? While young artists are developing the skills common to all art education (composition, perspective drawing, etc.), many begin to make art with skills necessary to contemporary life: interface navigation, game logic and an understanding of communication as instantaneous and decentralized (text-messaging, image appropriation, sampling, etc.) How are artists, including those working in traditional media, integrating these culturally significant ways of seeing and communicating with the still-imperative development of visual sensitivity and mastery of craft?

**Christopher Cassidy** and **Seth Ellis**, University of North Carolina at Greensboro, 336.334.5669. Email: cmcassid@uncg.edu or sselis@uncg.edu

### **Life Drawing: Pertinent or Passé?**

With the pressure to integrate new media-based technologies into studio classrooms, and the prevalence of conceptual subjects and languages in the drawings of today's most influential 2-dimensional artists, is the Renaissance tradition of drawing from observation, specifically the figure, still a relevant model or has it become an anachronism—a hold over from a former academy? What is lost when the process of in-depth hand/eye analysis from life is abandoned for the sake of introducing new media and/or conceptually based problems? Does the paradigm necessarily have to shift totally or is there room for interplay between seemingly opposing approaches? Are the believers and practitioners of direct, unmediated visual engagement in the classroom the last disciples of a romantic, patriarchal ideal? For this panel discussion I would like to solicit the participation of other professors of drawing for their thoughts, solutions and justifications for perpetuating—as well as ideas for renovating—the practice of drawing from life in the classroom. **Sara Frankel**, College of Charleston, 843.953.7804. Email: frankels@cofc.edu

### **The Past, Present and Future Ethics of Appropriation, Referencing, and Plagiarism**

Changes in imaging technology, the integration of internet usage into the everyday experience, and our consumer driven culture has created an environment in which appropriation, referencing, and plagiarism have become major issues in art education.

Within the photographic arena, it is considered taboo to teach the process of replicating a master's work. In the face of this however, is it possible to use replication as a tool in helping students to gain insight about the original image-maker and the techniques available to him/her? Might this referencing exercise encourage respect for other artist's work, as well as foster regard for original images as "precious objects"? What factors impact current students understanding of the issues of appropriation, referencing and plagiarism? Is it possible that current trends in advertising and its propensity to reuse and recycle have effected this generation's perception of what is permissible, or even desirable usage of past imagery?

This will be a panel discussion identifying attitudes and aptitudes of emerging artists with the focus remaining on the positive strengths available for creative art-making. A discussion of current pedagogical methods employed within the various media, with their unique issues and emphases, in relationship to historical learning processes might prevent stagnation through the misunderstanding and misuse of these controversial methods.

**Christopher M. Gauthier**, Jackson State University, 601.979.1524. Email: christopher.gauthier@jsums.edu

### **Teaching Critique at the College Level: Challenges and Potential**

As professors strive to facilitate the development of critical thinking skills in their students, they must also focus on helping them grow as artists. This session will provide a forum for dialogue around important elements in these challenging parallel endeavors. At least one paper will be devoted to some contemporary psychological and educational theory as they apply to this subject.

Critique is one of the most central aspects of professional artistic practice and a complex and vital tool of artistic growth. Although students and professors spend a good deal of time critiquing, in many curricula and classrooms, techniques for critique (how to create an environment most conducive to critique or how to teach critical skills) are not given significant attention.

Papers will address ideas about what the most important aspects of critique may be and why, challenges that arise in teaching this complex skill set to students, psychological aspects of critique, and techniques for developing a classroom environment in which critique skills can be effectively practiced and internalized by students. **Jane Hesser**, Rhode Island School of Design and **Jeff Hesser**, New York Academy of Art, 401.497.9760. Email: jhesser01@risd.edu or jhesser@risd.edu

### **Intermedia/Interchaos/Intersolutions**

With the ever-expanding interest in blending media by studio artists, many colleges and universities are increasingly designing courses that attempt to address mixed-media, intermedia and hybrid-media. With the advent of this academic response to the need for such, new and interesting problems arise that traditional studio art instructors must deal with. Of course, mixing media is not a "new" thing but the emergence of academic courses entitled: "Intermedia", "Hybrid Media", and "Collaborative Studio" are getting quite common. This phenomenon creates a need for further academic discourse and perspectives on the issue.

How do instructors who traditionally teach two-dimensional media deal with students who are integrating three-dimensional elements into their work? How does a traditional analog instructor respond when a student wishes to implement electronic or digital media into his/her work? What sorts of limits, if any, should be placed on students regarding media? What are the common obstacles in these sorts of courses? What are the common benefits? How does hybrid media or the inclusion of digital technologies into foundational studio courses apply?

Paper proposals are being solicited from instructors and artists who have had experience and can display how these courses can best be administered as well as assessed. **Jerry Johnson** and **Greg Skaggs**, Troy University, 334.670.3391. Email: jjohnson@troy.edu

### **A 21st Century Design Foundation**

The Bauhaus and its offspring set the most widely accepted standard for foundations design education in the 20th century. As we enter the 21st century, how do we define design? What skills, knowledge and experiences are most needed by design students? What teaching strategies are most effective? With a global population of more than six billion, what are the ethical implications of design education? This panel will include discussions of both theory and practice, and is open to professional designers as well as college professors. **Mary Stewart**, Florida State University, 850.644.5754. Email: mstewart3@fsu.edu

### **Pushing the Envelope: Contemporary Strategies for Painting**

This session will investigate the strategies, conventions, and tropes at play in the interpretation and production of current painting. These are engaging and dynamic years in the practice and reception of painting. The definition of painting has expanded to encompass many different working methodologies, but this assimilation of tools, techniques, and their inherent meanings has not diminished the status of painting—it has done quite the opposite. Painting is now more vital than it has been in recent memory, due in part to this expanded field of possibilities. While the current state of painting in our cultural landscape is one that is ripe with endless possibilities, analyzing this ever-evolving medium does not come without challenges. In considering painting today, one has to be able to embrace the multiple definitions of what painting is and can be, while holding firm to the traditions and history that predicate its efficacy. Papers are welcome from any professional in the realm of visual studies including studio practitioners, art historians and critics who have a vested interest in the future role of painting in our cultures. **Brian Bishop**, The University of Alabama, 205.348.1902. Email: brian.bishop@ua.edu

### **Wandering the Stacks: The Peculiar Nature of Studio Research**

How do artists find information that influences and inspires their work? Artists wander through museum bookshops, art school libraries, and galleries secretly for casual discoveries that prove vital. This undisciplined and illogical method uncovers new directions that would never have occurred through diligent and rational research. The significant aspect of this type of research is its tacility and its reliance on observational serendipity.

Panelists will explore the nature of this visual research and discuss how it works for them. Is this why artists need to travel, placing themselves in odd locales? Is this why they pick up a stone or leaf? Is the lack of interactive sensation the problem with Internet research?

Artists rely on this method, placing ever-greater trust in it, as the predictability of the unpredictable repeats itself in life and work. This unique method is analogous to artistic practice itself, where the stimuli of hand and eye create a new thing, unexpected, and never seen before. **Ruth Bolduan**, Virginia Commonwealth University, 804.301.3704. Email: rbolduan@vcu.edu

### **Unnatural Landscape**

While the idea of nature as a neutral field, free of ideology and mythology, has become a relic; the subject of the so-called natural world continues to fascinate a new generation of contemporary artists. This panel will explore the ways we make the landscape and it makes us. Proposals are sought from artists and designers engaged in interactions with and representations of landscape that explore the social, ideological, and mythological uses and misuses of our environment. **Cynthia Camlin**, West Virginia University, 304.293.4841. Email: cynthia.camlin@mail.wvu.edu

### **Clay as Art—Seriously**

Clay—Ceramics—Dare we say Pottery—Is it art? Is it art with a capital A or just lower case or is it only decorative art? The goal of this panel is to create a dialogue between artists, critics, and historians. The discussion would create a space where we can debate the aesthetics of clay as it relates Art. The panel will have two goals:

To identify the limiting perceptions and biases against the clay vessel, as art—an art that suggests use.

To define and articulate the value of pots/vessels as art, and to develop a vocabulary that works to delete the received cultural perceptions inherent in academic art that often fails (or even cares) to consider ceramics critically.

**Stephen Driver**, Brescia University, 270.686.4205. Email: stephend@brescia.edu

### **The Politics of Materials**

The narrative construction of a work of art may purposefully be out of synch with information embedded in its physical material construction. In doing so, the artist intends to create a rift between what a work appears to “say” and how it is assembled and/or presented. This session invites studio practitioners, historians and theorists to discuss this production strategy. In many cases, the image/object portrayed has a well-understood and popularly recognized reading but the materials of its construction reveal a political counter-statement. The finished work underscores the subtle or explicit transformative power of the materials to politically subvert the image that is constructed.

Welcome for discussion as well are works where the physical materials used within an artwork are controversial, dangerous and/or socially problematic. Of added interest is work which comments on the current state of global war and conflict. **Peter Dykhuis**, Nova Scotia College of Art and Design and **Whitney, Lynn** San Francisco Art Institute, 902.494.8184. Email: dykhuis@hotmail.com

### **Recharge Your Research...What I Did On My Summer Vacation**

For artists in academia, it can be a challenge to establish the right balance between teaching, service, and research responsibilities. Ironically, art professors must be creative to maximize one of the best perks of university teaching—time away from the classroom. The strategic use of the “lazy days of summer” is often essential to a vital studio practice.

Whether the artwork is reinvented or simply re-energized, how we spend unencumbered research time can indubitably recharge our batteries and ultimately enhance our teaching. This panel invites presentations by artists whose work has been invigorated by an experience that occurred outside of the classroom setting. Research stimulants may include travel, residencies, workshops, internships, collaborations, commissions, sabbaticals, etc. Discussion may also include personal strategies used to develop these types of creative opportunity. Interested artists should send a brief summary describing the impact of an inspirational experience upon their work. Please include a biography and slides or digital images formatted in Powerpoint. **Reni Gower**, Virginia Commonwealth University, 804.550.2616. Email: Rgower53@comcast.net

### **Artists Residencies: The Logistics of Applying, Getting Accepted and Making Art in a New and Stimulating Environment**

This panel will focus on the unique benefits artists residencies can provide for studio artists when selecting and applying for residencies that are appropriate to specific artistic needs and then functioning within new creative/social environments. Personal testimonies will be discussed in direct relation to how and why residencies can foster new issues and ideas relating to a progressive body of work. Particular attention will also be given to international residencies and their short and long term impact on an artist's career and teaching. After attending an artist's residency the potential for reciprocating artist exchange in America and abroad is very high and knowing how to plan and organize these types of exchanges will be also be discussed in depth. **Glenn Grishkoff**, Hope Circle Interdisciplinary Artists Residency, 714.290.6903. Email: ggrishkoff@yahoo.com

### **Revolutionary Redux: Unorthodox Prints**

Revolution is rising in the print world through radical change in ideas and practice, resulting in a printmaking redux. One revolutionary vein is the use of unorthodox print materials and substrates. Printers are responding to and shaping their environment through incorporating found and nontraditional materials into their prints.

This panel will focus on contemporary printmakers and the use of unorthodox materials and processes in print. Issues addressed may include the creative process and epiphany that frequently occurs when making a body of work as well as what compels the artist to use unorthodox materials. How may these materials affect the process and content of a work? Is viewer response considered? Is there an ephemeral or permanent quality to the work and how is this issue addressed? How may the historical marks written upon unorthodox materials enhance or distract? Revolution is rising in the print world and this panel of printmakers will share their research and impact

on the revolutionary redux of the print. **Kelly Nelson**, Longwood University, 434.395.2154. Email: nelsonkm@longwood.edu

### **Artists' Books and the Modern Narrative**

This panel seeks to draw connections between contemporary artists' books and the interdisciplinary (text and image) products of the avant-garde at the beginning and mid 20th Century. The influx of contemporary artists' books and the plethora of college-level book arts programs echo our need to tell personal stories, our need to organize and arrange our thoughts, and our need to control one small part of the world. The Cubists and the Futurists reacted to the Industrial Revolution; Dada was a response to the horrors of World War I. The Fugitive Poets, the Fluxus Group, and Cadillac Ranch maintained a focus on human issues throughout their dialogue with an increasingly technological and aggressive world. Many in the book arts community feel that contemporary artists' books have become the legacy—the connection between Modern Art, Conceptual Art, and world culture we are currently creating.

Papers and presentations by book artists, artists' book historians, and/or book arts educators that focus on the connections between contemporary artists' books and the interdisciplinary avant-garde of the early or mid 20<sup>th</sup> Century are invited to participate. **Cynthia Marsh**, Austin Peay State University, 931.221.7349. Email: marshc@apsu.edu

### **Net(works): Art and Pre-Existing Web Platforms**

Beyond using the internet as a way to show representations of visual and performance work, artists have been using pre-existing dynamic content web sites as the actual site of the work. One of the first projects of this nature included Keith Obadike selling his blackness on eBay. More recently, Cary Peppermint's Department of Networked Performance, an educational situation, uses MySpace as its host. The Gif Show also used MySpace, appropriately, as a parallel site for a curatorial project in real space about the aesthetics of low-bit production. A public art competition and gallery shows have suddenly been popping up in Second Life, a virtual world created by users and inhabited by their avatars, which interact with each other in real-time. How are artists currently using these and similar spaces? Are these projects considered interventions, or otherwise? Are these spaces appropriate for undergraduate education projects? How do real curatorial spaces intersect with these virtual spaces? What do these spaces, with or without the art world, mean within visual culture contexts? Please propose your presentation as it pertains to practice, history/theory/criticism, museum studies, and/or education. **Patrick Holbrook**, Georgia College & State University, 478.445.3510. Email: patrick.holbrook@gcsu.edu

### **Tracing the Moving Image: Intersections of Fine Arts and Cinema**

This session will explore moving image as a fine arts medium and focus on the intersection of visual art and cinema. I am seeking papers and artists' presentations, which will illuminate different facades of this hybrid/cognitive medium. This is a very timely discussion because of the extensive crossover interest among artists and filmmakers demonstrated in recent museum exhibitions, such as Matthew Barney's Cremaster cycle at the Guggenheim Museum, Kutlug Ataman's installation Kuba in the Carnegie International, and Reel Sculpture: Film into Art at the San Francisco Museum of Art which featured works by filmmakers including Atom Egoyan and Abbas Kiarostami. The central themes on which the panel will be structured include:

The emancipation from the theatre seat or the relocation of the moving image from the theatre to the fine arts gallery and anywhere where art can be.

Questioning cinema's one-sided, author-spectator relationship and subversion of the passive spectatorship as the moving image becomes a new medium of art.

Papers or artists' presentations dealing with video art, multi screen films, film sculpture, appropriation and montage, multidisciplinary projected image and sound works will be appropriate. **Cigdem Slankard**, West Virginia State University, 304.522.3339. Email: slankardc@wvstateu.edu

### **You Are Where? Making and Teaching Art Far From Major Metropolitan Areas**

This session will explore the practical challenges and advantages of living, making art, and/or teaching studio art in small towns located far away from major cities. Proposals are sought that suggest innovative tactics and strategies to deal with geographical isolation, or that illuminate the benefits of such a situation. Considerations of audience, garnering a national recognition; cultivating local audiences and exhibition venues; obtaining critical feedback; affordable studio space, art students exposure to contemporary art; shifting notions of geography due to digital technology and other related issues are welcome. **Mark Slankard** or **Claire Sherwood**, Marshall University, 304.696.2903. Email: slankard@marshall.edu

### **Visual Art That Is Written**

What are the benefits and restrictions that words impose on us when we use them compositionally in our art, as well as the reason(s) for their use in the first place? The history of the usage of words in art runs the gamut from Simone Martini's "Annunciation" to J. Kosuth's "One and Three Chairs," which plays with the conceptual nature of the word; to Barbara Kruger's paintings of social commentary juxtaposing image and phrase; to the use of words outside of conventional syntactic sense as in Jenny Holzer's running neons.

At what point does the visual image become secondary and then superfluous to the words or text that the audience literally reads? Should words play an active or a passive role in artistic composition? When does a word-laden piece of art leave the realm of the visual arts and enter the domain of "text"? How has technology affected our use or perception of words or language in art?

This panel invites the participation of artists who use any form of text or wording in their art and seeks to discuss the benefits and detriments of literally "reading" art. **Scotland Stout**, Southern Arkansas University, 870.235.4241. Email: rsstout@saumag.edu

### **Design Tithing**

As corporate and political power becomes more concerned with growth of the upper echelon in American society, programs that help the poor and even middle class are disappearing. Philanthropy among the rich is no longer deemed important. Educational opportunities, the possibility of owning a home, or even of renting, elude more of our population each year. As graphic designers and visual communicators, we often view intimately the priorities which exist in business and in government. We have diverse enough clients to see how interconnected issues affect our population. Thus, designers are in the position of having ideas about what can help some of these problems and are also in the research and creative business. It is incumbent upon us to give back to our communities and to help protect and secure safety and opportunity for those less fortunate. Ten percent of our time and creative energy is a suggestion for promoting change for the better in this country. Ways to do this include pro bono design, self-initiated projects, fund-raising efforts and awareness initiatives among others. This call for papers would ask for evidence of this activity and ideas for more. **Eve Faulkes**, West Virginia University, 304.692.1116. Email: efaulkes@mail.wvu.edu

### **Applied Art and Marketing**

In applied art such as graphic design, interior design, illustration, and photography the discipline of marketing plays a major role in client management. In addition to having to market and promote oneself, the artist must understand how to communicate with clients in order to market the clients' products and services. This panel will discuss issues of marketing in applied art and design and if it is necessary to educate our students in this subject. **Hayson Harrison**, Marshall University, 304.696.3533. Email: harrisoni@marshall.edu

### **Beyond the Visual, Beyond the Concept: Graphic Design as Sensory Experience**

Human beings constitute an embodied consciousness. Our sensory capacities function in a highly integrated manner; our experience of a visual image may be tactile, auditory, or some other combination of the five senses. Our most memorable and meaningful experiences are those that impress multiple sensory modes: touch, sound, smell, taste, as well as vision. The process of

transforming these essentially private sensory experiences into forms that can be shared with others is the essence of communication. Therefore truly effective communication requires careful attention to the "felt" qualities of an experience; both the physically and emotionally perceived. If it is the case that all of our sensory modes are avenues for communication, it seems counter intuitive that visual communication be limited to visual, rational appeals that marginalize the role of sensory, feeling, or emotional inducements.

This panel seeks presentations that envision or explore design as a multi-sensory experience. Topics could include: changes in design pedagogy that move us beyond the rational and literary appeals of modernist and postmodernist approaches; design processes that produce works that communicate more than a concept or big idea; moral and ethical considerations relevant to a conscious address of others' sensory and emotional being. **Samantha Lawrie**, Auburn University, 334.524.9220. Email: lawrisa@auburn.edu

### **What is the Balance of Art in Design?**

According to the Merriam-Webster dictionary **design** is to devise for a specific function or end; while **art** is the conscious use of skill and creative imagination especially in the production of aesthetic objects. In design programs there is a balance between design and art, with a very fine line in between. The biggest element that drives most design programs is to prepare students for the commercial world. How do educators provide the skills and knowledge of the design profession and also instill in students the ability to create work that not only communicates, but communicates with emotion? At the same time design programs are driven by technology. How do we teach design students to have a balance in their work between art, design and technology? What is the real distinction between art and design and how can we instill in students the virtue of creating art for arts' sake? How can designers create work with emotion without a fine arts background? What role does a design program have in a fine arts program? How do we foster a stronger connection between design and fine arts? **Neil Matthiessen**, Arkansas State University, 870.972.3992. Email: nmatthiessen@astate.edu

### **New Forms of Visual Narrative in Graphic Design Education**

Visual storytelling is a significant and pervasive means of communication in our culture. This form of storytelling continues a narrative tradition at a time when non-linear thinking and hybrid forms of visual communication are the norm. Many visual communicators are using imagery and graphic styles to address difficult, controversial subject matter that would be hard to represent in normal realistic depictions. Issues that range from sexual orientation to the atrocities of war to racial prejudice are expressed visually through a variety of media, including painting, sculpture, animation, "zines", graphic design, comic strips, and graphic novels.

Graphic designers are using traditional and non-traditional mediums for visual narratives in new ways utilizing modern technologies, ideas, and visual language with successful results. *Graphic, Eye, Communication Arts*, and *Print* have all recognized the legitimate contribution visual storytelling has made to the visual communications community. This session requests papers that introduce design educators to emerging or alternative forms of visual storytelling, biographies of imaginative creators, original methodologies of visual narrative design, or examples of novel use of visual narrative in graphic design education. **Marius Valdes**, University of South Carolina Upstate, 864.503.5803. Email: mvaldes@uscupstate.edu

## **Art Education**

### **Nurturing Creative Principles (and Principals): Cultivating Creativity in the Art Educator/Practitioner and Classroom**

This session explores relationships between art education, practice, appreciation and funding in America. To include: what benchmarks are used to determine subject competency and are they relevant in determining qualitative classroom outcomes in art? Should it matter if K-12 art educators maintain an active studio/creative practice? If so, what constitutes viable art or design creative or scholarly activity for art educators? Does the 2002 federal 'No Child Left Behind' legislation impact arts funding and education and what criteria does the DOE apply for assessment? Has the penchant for pragmatic ideas, innovation and industry, so evident in the United States during the 20th

century, set us on the right course? Moreover, will continued emphasis on left-brain thinking be sufficient in the future and what, if anything can be learned from predictive indicators?

In view of these and other questions, can/should a plausible case be made for cultivating creativity in the art educator/practitioner (e.g., increased hours of art instruction per day/week/year and funding per student; release hours for teachers to attend classes/workshops, transport work to and from exhibits, present papers and/or travel to conferences/symposiums)? **Byron D. Clercx**, Marshall University, 304.696.5451. Email: clercx@marshall.edu

### **Art Education Forum V-A: Policy, Administration, and Accreditation**

Papers for this 2007 SECAC panel will represent a wide professional array of arts education policy, administration, and accreditation topics for all levels of public and private education. This art education venue offers an excellent regional opportunity for art educators to develop and present new policy related ideas in a forum other than the National Art Education Association. All art educators and SECAC members are welcome to participate and topics can include art education policy, teacher preparation, preK-20 art education, or any other relevant administrative or accreditation issues. Any topics related to the 2004 SECAC Visual Arts Education Policy Statement would be welcome. This panel is the fifth session (two proposed for 2007) in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again in 2003 in Raleigh, NC. **Thomas M. Brewer**, University of Central Florida, 407.823.3714. Email: tbrewer@mail.ucf.edu

### **Art Education Forum V-B: Research, Instruction, and Best Practices**

Panelists will address the changing nature of art education through research and discuss how it affects the environment of education. The research papers will include the topics on instruction and best practices as it relates to the field of art education. This informational session offers an opportunity for all art educators and SECAC members to present research relating to current trends in the field. This second forum focus relates to Art Education Forum V-A, placing the emphasis on the practices of art instruction rather than the administration of a program of studies. **Mary Lou Hightower**, University of South Carolina Upstate, 864.503.5817. Email: mhightower@uscupstate.edu.

## **AFFILIATE SESSIONS**

### **CWAO (Coalition of Women in the Arts Organization)**

#### **The Sacred Feminine in Art and The Da Vinci Code**

This session will discuss and examine the role of the popular novel by Dan Brown, *The Da Vinci Code*, and its possible impact (or lack of) on the art historical research, artistic productions, and resulting social revisionism by the feminist scholars in the fields of art history or fine arts. Have the attitudes toward the divine feminine in art changed, as a result of the novel, and if so, how.

It is obvious that the novel's popularity is largely due to the fact that there was a hunger to explore, understand, or incorporate the sacred female characters of pre-Biblical and Biblical times, the era of the New Testament, and the Gnostic Gospels. The surge in the re-examination of the images of the past in the context of the new evidence may be indicative of the impact of the novel. The scholars who have inspired Brown have been working with the re-interpretations of images for many years preceding the novel, but are only recently receiving popular recognition. These and other issues may be included into this session's analysis of the Brown cultural phenomenon. **Kyran Belán**, Broward Community College. Email: kbelan@broward.edu

### **FATE (Foundations in Art Theory and Education)**

#### **Moving On Up: Foundations, the First Rung on the Teaching Ladder**

How many of us 'started out' teaching foundations classes? Be it at graduate school as a teaching assistant, as an adjunct faculty member or during our first few years in a tenure track position, we've all done it!

Why is it that many foundations level classes are being relegated to the ranks of the 'non tenured'? And why has the practice of assigning foundations level classes to our least experienced faculty and instructors become so widespread?

The focus of this panel is to examine the pros and cons of assigning new hires, adjuncts and teaching assistants to teach our foundations classes, and to discuss a variety of departmental policies, which address the topic. Proposals are invited from graduate students, adjunct faculty, independent scholars and full time faculty of all ranks. Presenters are not required to be FATE members. **Alison Denyer**, Appalachian State University, 646.460.5942. Email: [adenyer@earthlink.net](mailto:adenyer@earthlink.net)

**VRC (Visual Resources Curators of SECAC)  
Institutional Visual Resources: Strategies for Cross-Campus  
Collaboration**

Cross Campus collaboration, it appears, is the key to building delivery systems to share visual materials. The "digital age" allows for an improvement of

teaching by incorporating modes of visual thinking into disciplines not traditionally thought of as being image based. Devising methods to share digital media is often difficult and finding partners on campus, funding, and staff to carry out the plans often proves difficult. In addition to discussing methods for building these image databases, presenters will discuss our changing roles as image managers and what our responsibilities are when helping other departments, not just art departments, when building digital image databases. **Christina Updike**, James Madison University, and **Emy Nelson Decker**, University of Georgia, 706.542.1618. Email: [updikecb@jmu.edu](mailto:updikecb@jmu.edu) or [edecker@uga.edu](mailto:edecker@uga.edu)



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