



The Big Easy: SECAC 2008 in New Orleans

SECAC will meet in New Orleans this fall for the third time in its history, and the first after Hurricane Katrina. The **University of New Orleans** will be hosting the **September 24-27** meeting (please note the earlier-than-usual date!).

Our conference headquarters will be the **New Orleans Marriott** at the Convention Center. Housed in a restored, mid-19th century cotton mill, the hotel is located just steps from the famous French Quarter and Warehouse Arts District. It is also close to the city's world-class restaurants, shopping and Harrah's Casino, Louisiana's only land-based gambling establishment. While New Orleans still struggles to recover from the catastrophic aftermath of Katrina, SECAC members will find all the history, charm and culture the city is justly famous for still intact and thriving.

Many details of the conference are still pending, but we are planning an opening reception on Thursday night at the **Ogden Museum of Southern Art** where conference participants can also see the annual members' exhibition as well as SECAC Artist Fellowship recipient Jason Lee's solo show at the Contemporary Arts Center. The SECAC Awards will be presented on Friday evening, followed by the presentation by the conference's keynote speaker, **David Joselit**, professor of contemporary art and chair of the art history department at Yale University. These early evening events will be preceded by a wine and cheese reception at the hotel. Conference attendees will have special opportunities on Saturday afternoon including tours of the historic French Quarter and Garden District and a visit to Mardi Gras World where the city's most elaborate parade floats are made and stored. Other activities are being planned, and our calendar of events will be updated in the April issue of the *SECAC Newsletter*. Information will also be continually revised online at www.secollegeart.org.

Fees: Conference registration fees will be \$130 for individual members who register as early birds and \$160 for regular registration. Student member can register early for \$45 or at the regular rate of \$60. SECAC membership is required for conference attendance.

Hotel: Our conference hotel is the New Orleans Marriott at the Convention Center at 859 Convention Center Boulevard. All sessions and the SECAC Awards and keynote address will be held here. **The room rate is \$165 plus 13% tax and a \$2 room occupancy fee per night. Reservations may be made by calling 1-800-MARRIOTT.** Please make sure you indicate you are with the Southeastern College Art Conference and specify the name and address of the Marriott hotel (there are eight of them in New Orleans). Please reserve early. If you are driving, the hotel provides valet parking only at a rate of \$28 per night.

Transportation: The conference hotel can be easily reached from Louis Armstrong International Airport (MSY) by taxi or shuttle service. Taxi fares from the airport are fixed at \$28 for one or two people and \$12 per person for three or more (as of January 2008). Transportation is also available on the Airport Shuttle that goes to all major downtown hotels. The fare is \$13 one-way or \$26 roundtrip. Tickets can be purchased at booths in the baggage claim area. More information on the shuttle can be had by calling 1-866-596-2699. Driving directions to the hotel are available on the Marriott website at www.Marriott.com.

2008 Members Exhibition: Richard Gruber, Director, and David Houston, Curator, of the Ogden Museum of Southern Art will jury the SECAC Members' Exhibition. It will be held at the Ogden Museum and will open in August for the Arts District annual White Linen Nights. A reception will be held at the Museum on Thursday evening, September 25, to mark the closing of the exhibition. A best of show selection will be made. The deadline for submitting entries for the show is April 1, 2008.

Conference Program/Call for Papers: The deadline for submitting proposals to all session chairs is April 20, 2008. 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.secollegeart.com); it must include an abstract of the paper (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 May 9, 2008. 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.

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Also, any special audio-visual needs must be included in your paper proposal submissions. The conference director makes all final determinations about audio-visual needs based on budget restrictions. No slide projectors will be available.

The conference director is **Lawrence Jenkens**. He can be reached at ajenkens@uno.edu or 504-280-6411.

Program presenters must be members of SECAC and pay registration fees, as do all who attend the conference. The conference program will be finalized by July 1, 2008, and the preliminary program will be mailed in early August, and posted on the SECAC website. Online registration, payable by Visa, MasterCard, or check, will be available on the SECAC website in early August.

SECAC 2008 Conference Media Policy

- All meeting rooms will be equipped with 1 digital projector.
- 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 1 screen.
- Presenters must supply their own laptops and supply a USB cable.
- Presenters using a Macintosh computer must supply an appropriate VGA adapter.
- No internet access will be available in session rooms. Presenters must have website 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, 2008. The conference director will determine if special requests can be filled.
- Slide projectors will not be available.

ART HISTORY

Art and Architecture of Empire: Tradition and Innovation in Carolingian and Ottonian Europe

Scholarship focusing on the concept of *Renovatio* has long been the foundation of Carolingian and Ottonian studies. While the influence of the Roman Empire is fundamental to theories about rulership of the imperial realms of Northern Europe, many examples of art and architecture produced during the ninth and tenth centuries expressed particular interests and concerns of those royal, imperial and episcopal patrons. In many instances, the material results displayed highly innovative approaches to building practices and interpretations of texts of the period.

Papers in this session will examine a range of artistic and architectural monuments produced by Carolingian and Ottonian artists in response to the needs of their patrons. The buildings of the period reflect allegiance to the Roman past, but their builders undoubtedly responded to contemporary issues concerning the structures. Furthermore, the wide variety of manuscripts, textiles, jewelry, metalwork, and ivory carving made during the ninth and tenth centuries provide a wealth of material that can be explored. Possible themes to be discussed will include liturgy, monastic reforms, episcopal power, specific patrons, the impact of one art form on another and contact between the Byzantines and the Carolingians and Ottonians. **Stephen M. Wegner**, Savannah College of Art and Design, 912-525-6005. Email: swagner@scad.edu or smwagner@yahoo.com

Medieval Art and Audience This session invites papers dealing with any aspect of the reception of medieval art, both during the Middle Ages and in centuries since. Papers may range broadly in focus from the theoretical to the concrete in addressing questions pertaining to medieval art, its audiences, and reception. Presenters should interpret the session theme freely in developing their proposals but might consider issues such as: problems of interpretation in the study of medieval art; the role of the senses in reception and interpretation of medieval art; problems in iconography and symbolic images; the roles of performance, liturgy and ritual, and language in reception and interpretation; distinctions between public and private, male and female, sacred and profane, and elite and popular artworks and audiences; issues surrounding the scholarly, aesthetic, or political reception of medieval art in

recent centuries; case studies and examples of the reception and interpretation of artworks by medieval audiences.

This session seeks to build on the dynamic and wide-ranging sessions on medieval art held at SECAC conferences in recent years. **Peter S. Brown**, University of North Florida, 904-620-3812. Email: psbrown@unf.edu

The Early Modern City From as early as Ambrogio Lorenzetti's scenes of Good and Bad Government frescoed on the walls of the Palazzo Pubblico in Siena (1338-40), depictions of the early modern city have offered viewers a sense of the activities, pleasures, and dangers of life in a city. Jacopo de'Barbari's bird's eye view of Venice of 1500 graphically illustrates the congestion within the marvel that was Venice, a city built on water. Letters home from European merchants in the Holy Land describe the business of foreign markets and what seemed a cacophony of sounds in the many languages heard. Samuel Pepys' 17th-c. diary of life in London recounts his delight in living in London and his horror of the Great Fire that destroyed the city he knew. How did these artists, writers, and other observers of the early modern city contribute to definitions of their urban environments? What characteristics of "the city" were necessary for visual and literary accounts? To what extent did population, commerce, and the built environment determine how artists and writers described urban centers? This session investigates how cities were presented to viewers and readers – both within and beyond urban walls – and speculates on the visual and literary languages developed for these accounts. Papers could explore visual and literary descriptions of "the city," offer comparative treatments of different cities, or suggest sources for early modern perceptions of "the city." The session will define "early modern" broadly for lively discussion and scholarly exchange; all geographies welcomed. **Marjorie Och**, University of Mary Washington, 540-654-2035. Email: moch@umw.edu

Pedagogical Session: Researching 15th Century Compositional Practices with Undergraduate Students

This session will follow a semester-long workshop course conducted by the chairperson with six undergraduate students. The topic involves visual research of typical workshop practice regard-

ing composition in the works of Robert Campin and Rogier van der Weyden. Methodology does not require the use of Photoshop or advanced graphic techniques, but tackles long-standing research questions by assembling a concrete basis for judgment.

Proposals are welcome from students engaged in this type of visual research, or from faculty who incorporate research into compositional structure as part of their undergraduate curriculum. **Carol Purtle**, University of Memphis, 901-758-1286. Email: cpurtle@memphis.edu

Church, City, and Confraternity: Patronage and Group Identity in the Early Modern Period. Much like today, the Early Modern world was intensely visual. People living in even the most modest town in the period would have been inundated with images and objects that helped them negotiate their daily lives. Such items provided them with information regarding goods and services and reified important social, trade, and neighborhood boundaries. Even clothing played a role in this respect. It signaled a person's social status, political affiliation, religious order, or membership in a civic or trade confraternity. The city space was a densely layered field in which individuals created and refined their identities in terms of the social, religious, and political strata within the city's walls. In other words, they defined themselves, in part, in terms of larger group affiliations. This session explores the role of visual culture in the creation and maintenance of corporate identity in the Early Modern Period – north and south of the Alps. Papers should address the types of identity that corporate bodies such as the church, city councils, guilds, and confraternities generated as well as the patronage of these groups and the role of visual culture in those processes. **John R. Decker**, Georgia State University, 404-413-5242. Email: artjrd@langate.gsu.edu or jdecker@gsu.edu

Open Session: Renaissance Art Papers are invited on any aspect of the arts of the Renaissance, broadly defined; a variety of methodological approaches is welcomed. **Ria O'Foghlu**, Whittier College, 562-907-4243. Email: rofoghlu@whittier.edu

Mary Magdalene Reconsidered: Iconography from the Middle Ages through the Baroque. Over the last decade, interest in Mary Magdalene has seen a resurgence thanks to popular culture. Yet, the repentant prostitute and friend of Christ that we call Mary Magdalene did not exist prior to the late sixth century when Gregory the Great identified the sinner in Luke's Gospel as "Mary of Magdala." So who was Mary Magdalene? What was her role and function in art? Artistic representations of Mary Magdalene from the Medieval through the Baroque periods tell a unique story of the saint, one that is rich and complex. In recent years, Magdalene iconographical research has emphasized patronage and contextual factors, providing insight into the relationship between images of the saint and the audience she is serving. This panel encourages, but is not limited to, papers that have apply current approaches in iconography to Magdalene imagery from the Middle Ages through the seventeenth century. Papers that address the relationship between Mary Magdalene and the patron, whether private or corporate, the religious institution, or the region will be given special consideration. **Michelle Erhardt**, Christopher Newport University, 757-594-8908. Email: michelle.erhardt@cnu.edu and **Amy Morris**, Southeastern Louisiana University, 985-549-5074. Email: Amy.Morris-2@selu.edu

Exploring the Boundaries and Possibilities of "Modern Times". In 1830, the passenger train was introduced, followed by the computer (1833), trans-Atlantic telegraph (1844), the tele-

phone (1876), automobile (1890s), cinema (1894), radio (1900-1910), airplane (1903), television (1939), internet (1969), the first popular personal computer (1976), and cell phones (1982). This ongoing flurry of technological advances has accelerated the pace of life dramatically, forever altering our experiences and conceptions of space and time. As a consequence, time itself has been the subject of insistent theorization, speculation and anxiety in the modern age. For instance, Henri Bergson's concept of "duration" and Charles Sanders Peirce's description of semiosis both suggest that time and reality are rooted in individual subjectivity. Authors such as Sherry Buckberrough, Jan Schall, Marianne Martin, and Pamela M. Lee have begun exploring the relationship of Modern art to an expression of anxiety about time's fleeting passage. This panel aspires to expand upon – and add to – these scholars' discussions. **Kris Belden-Adams**, Kansas City Art Institute, 718-208-6645. Email: Kris_belden@yahoo.com

Open Session: American Art. This is a general call for papers on the topic of American Art. Any period, any materials, any subjects are welcome. Accepted proposals will be divided into appropriate session topics. **Pam Simpson**, Washington and Lee University, 540-458-8857. Email: simpsonp@wlu.edu

Architecture as Identity or Narrative This session focuses on architecture as a conveyor of specific historical and socio-cultural meaning, ideas and values, and in particular, issues of identity and narrative, including the consideration of identity, as created by or derived through narrative. For purposes of this session, the nature of identity can be understood to be personal, regional, national, or global in scope. Interpretative papers based on critical analyses of historical or contemporary components of the built environment are encouraged. Submissions may include, but are not limited to, issues of historical narrative, perhaps related to identity, such as those found in the Renaissance and Baroque eras; problems of style, as conveyor of meaning/identity within the long nineteenth century; presence of/lack of narrative in Modernist works, and/or its ideological underpinnings; or contemporary dilemmas regarding globalization and identity.

Topics may vary from the ancient world to the present and may include discussions of identity or narrative found in specific buildings; specific architects' works; regional architecture; planned communities, such as Seaside, Florida or Celebration, Florida; or the historic suburbs, as well as others. **Irene Nero**, Southeastern Louisiana University, 985-549-2193. Email: inero@selu.edu or inero@earthlink.net

The Artist's Artist: What's in a Name? The term "artist's artist" is both overused and under-analyzed; a compliment of sorts, the label can also be an inglorious one. It implies that an artist has earned the respect of peers, but remains relatively underappreciated by a larger audience. An "artist's artist" often fails to secure critical or economic success; when broader interest is piqued, it often takes the form of a belated retrospective or art historical study. What are the factors that might explain this gap? What are these qualities that other artists or art historians value when conferring this label? What important insights might a critical assessment of an artist's artist reveal about the politics of artistic and scholarly trends, the demands of the art market, the modern cult of personality, or the inter-dynamics of an artistic sub-culture? What are the personal ramifications of being identified as an artist's artist? Or, how does the promotion of such an individual impact the careers of curators, art historians, collectors or critics? What are the professional stakes of promoting ("discovering") an artist's artist?

These are just a few of the questions this panel hopes to address. Individual case studies and analyses of an artist's work from different time periods are welcome, as are papers that address the broader personal, ideological, historical, contextual or international aspects of the title term. **Susan Richmond**, Georgia State University, 404-413-5240. Email: srichmond@gsu.edu

Art and Psychoanalysis This session deals with the relationship of art and psychoanalysis, with a view to demonstrating how the latter can shed light on the former. Papers from all periods and all cultures will be considered. Different psychoanalytic approaches will also be considered, including Freudian, Lacanian, Winnicottian, and Jungian. They may deal with art from the point of view of the artist's working methods, of iconography, or of formal elements. Above all, the papers should use psychoanalysis to elucidate works of art and their meaning. **Laurie Schneider Adams**, John Jay College, City University of New York, 212-249-2523. Email: Slinky@aol.com

Open Session: Gay/Lesbian/Bi/Trans/Queer Studies This session will explore new scholarship and new thinking about scholarship relating to gay/lesbian/bi/trans/queer studies in American art history. What artists, conceptual issues, political values, aesthetic possibilities are you working on? In what ways do you see your work intersecting with current debates about gender studies, trans studies, and queer theory? Given the difficulties in recovering the histories of these people and issues, how have you adapted new research strategies (e.g., the value of gossip, deciphering code, "gaydar") in your work? How can this kind of research position itself within the larger art historical academic field? How do history and theory intertwine? **James C. Boyles**, Meredith College, North Carolina State University, 919-967-2169. Email: boylesjc@aol.com and **Helen Langa**, American University. Email: hlanga@american.edu

Close Looking "Look closely... Come closer. You will get a better view of this work; from afar it disappears." (Frenhofer, from Balzac's *Unknown Masterpiece*)

Taking up Frenhofer's invitation to look closely, this session considers the kinds of experiences and insights that such a mode of attention can produce. In particular, we seek papers exploring these issues in relationship to the production and interpretation of modern and contemporary art, for it is often the case that close looking is held in opposition to the conceptual orientation of avant-garde art.

Contributors might choose to address some of the following areas: depictions of people looking closely; how artists have tried to shorten the viewer's physical distance from the work of art; the relationship between scale and close looking; technologies of magnification and depictions of them; close looking as a critical procedure or methodology; the relationship between close looking and the close reading of literary studies; close looking in its temporal dimension, that is, as prolonged looking (and writing); close looking as a potentially immoderate or excessive practice; the performative and rhetorical aspects of close looking; close looking and epistemology—its benefits, limits and blind spots. **Benjamin Harvey**, Mississippi State University, 662-325-2947. Email: bh182@msstate.edu and **Roger Rothman**, Bucknell University, 570-577-1611. Email: roger.rothman@bucknell.edu

Artistic Rejuvenation This session explores art as an instrument of rejuvenation, renewal, and regeneration. Artists often use their work as a tool for self-exploration or recounting a personal or collective history. This can take the form of memory art, for example, where a self-narrative is fashioned from biographical as well

as imaginary events to generate an idealized version of the past and one's place within it. In addition, art can act as a catalyst for or means of assessing change and growth. Artists may choose to use their art to reformulate their artistic identities or chart a new direction in their lives. Or they may feel compelled to respond to internal or external stimuli—an abusive past, illness, death, environmental or social disaster, a spiritual crisis—through their art, using the process of creation and the work itself to renew, recast, and rebuild themselves and their surroundings. This session invites papers on artists from any culture or time period who have used their work not just as a reflection of lived experience, but as a tool for change in the face of personal upheaval or social catastrophe. **Pamela Sachant**, North Georgia College and State University, 706-864-1512. Email: psachant@ngcsu.edu

Give and Take: Art, Visual and Material Culture as Gift

This session invites papers that address the function and meaning of art objects, broadly defined, that are strategically employed as objects of gift exchange. Topics might include, but are not limited to, the exchange or gifting of relics, prints, paintings, sculpture, luxury items, practices of tribute, the donation of architecture, and relationships to acquisition/collecting, among other issues. Depictions of actual gift-giving or exchange in the narrative visual arts, as well as the practice of "gifts" of art to modern institutions are also areas to consider. Papers might consider the role of reciprocity and obligation between giver and recipient, among other potential areas of inquiry. Why and how are art objects brokered as gifts? How does the perceived value of the object affect its choice as a gift and its intended reception? How might ritual be part of gift exchange? How might theory or language reinforce the importance of object exchange? The session seeks an inclusive range of submissions open to any period that examines how various approaches to giving and receiving items forges a complex new identity for an object, and likewise complex relationships between giver and receiver within its specific context of exchange. **Michelle Moseley-Christian**, Virginia Polytechnic Institute and State University, 540-231-8417. Email: mymc@vt.edu

"I Went to New Orleans and All I got was this Lousy Tee-Shirt": Memory, Pilgrimage and the Art of the Souvenir

Pilgrimage and pilgrim souvenirs have been a part of popular and religious culture for thousands of years and more recently have been the objects of scholarly enquiry. Souvenirs appear across diverse cultures and historical periods, yet function in a like manner, as visual cues for memory and as objects of mass-appeal ranging from pilgrim badges, prints and indulgences to snow-globes and tee-shirts. These items, often labeled 'kitsch', can be a valuable source of information about travel and cultural production, and can act as a point of departure for a multitude of questions, such as: how the visual language of the souvenir engages the viewer in a remembered experience; how pilgrimage souvenirs brought back as gifts might function to create memories for those unable to travel; and how certain types of souvenirs might act as status symbols or objects of significant cultural or spiritual value for the owner. Papers addressing these or other related topics from any historical period or culture will be considered. **Vibeke Olson**, University of North Carolina at Wilmington, 910-962-3749. Email: olsonv@uncw.edu

Deviance and Its Discontents Session organizers seek papers that explore the theme of deviance. Deviancy is typically defined as a "state departing from usual or accepted standards, especially in social or sexual behaviors." Papers could explore the use of

“normalcy” and its opposite in art, including deviancy as the avant-garde; the embrace of deviancy by artistic constituencies; art as a means of addressing deviance; the reception of artistic “deviancy” by social and political groups; and changing standards for deviancy as expressed in art. Papers representing all periods and geographic areas are welcomed. **Diane J. Reilly**, Indiana University, 812-855-5247. Email: dreilly@indiana.edu and **Holly R. Silvers**, Indiana University. Email: hsilvers@indiana.edu

Exploring the Grotesque This session investigates the concept of the grotesque as it has appeared in a variety of art periods and media. The grotesque is both horrific and hilarious, comical and disgusting, but always forces the audience to confront an anomaly that refuses to be categorized and named. The concept of the grotesque changes drastically over time and depending on the social context. The grotesque can be seen as representing evil that should be suppressed by society or alternately as a necessary release from the authoritarian nature of the social order. The grotesque provides an underlying link between ancient and contemporary culture, and this session seeks papers that will provide a broad range of approaches to this multifarious topic and therefore unite separate art historical specialists in one session. In addition, papers that adopt interdisciplinary approaches are encouraged, because theories of the grotesque have been explored in literature as well as fine art. **Karen Stock**, Winthrop University, 803-323-2659. Email: stockk@winthrop.edu

Traditional Art in Modern Form: Concoctions of the Old and the New The continuation of various world cultures often coincides with an assimilation of new ingredients to rejuvenate old traditions. Due to economical, social, political, or international influences, a traditional form of folk art may absorb contemporary ideas and change in the use of art materials, media, themes, etc. In the past, the producers of traditional folk art have, in numerous cases, remained anonymous. Nowadays, anonymity is not always the case anymore. The individual artists of both traditional folk art and fine art may work between long-established practices and more recent stylistic trends. While some contemporary folk artists pursue free expression, some fine artists also seek inspiration from traditional art to enrich their modern methods. This session looks for proposals that involve the evolution of particular folk art traditions, or individual artists whose works reflect a fusion of traditional and contemporary styles, methods, and/or concepts. **Crystal Yang**, University of North Dakota, 701-777-2902. Email: crystal.yang@und.nodak.edu and **Betty J. Crouther**, University of Mississippi. Email: arpate@olemiss.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, or pottery— are commonly known as folk art. Participants may also discuss the works of highly idiosyncratic artists whose works arise from craft traditions. While papers on the creations of Louisiana artists are particularly welcome, consideration will be given to art from other regions. **Cheryl Rivers**, Independent Scholar, 718-857-0089. Email: crivers5@earthlink.net.

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 Louisiana. Proposals dealing with the creations of self-taught artists working elsewhere are also welcome. Papers should seek to situate an artist’s work within his or her cultural framework.

Carol Crown, University of Memphis, 901-678-5317. Email: ccrown@memphis.edu

Pre-Columbian Art: The Iconography of War in the Ancient Americas War is an aggressive and communal act. Technology, planning and strategy often determine the outcome. Artworks may chronicle events, serve as monuments to victors or rulers and act as a form of propaganda. This session invites papers that address the role of warfare and associated iconography in the Americas. Papers may include (but are not limited to) topics such as rulership, imperialism, war strategies and technology. Since Pre-Columbian cultures, specifically the ancient Maya, timed their wars to coincide with the movements of planets such as Venus or other significant celestial events, papers that address warfare, astronomy or archaeoastronomy are especially welcome. Contact period papers will also be considered. **Laura Amrhein**, University of Arkansas at Little Rock, 501-569-3165. Email: lamrhein@ualr.edu

Visual Culture, Art History, and Indigenous Art This session will explore contemporary art historical and critical theory focusing on the visual expression of indigenous peoples typically marginalized in the art historical canon. Papers that focus on rock art, body art, masking, and other traditional media are particularly encouraged. **Denise Smith**, SCAD-Atlanta, 404-253-6089. Email: hdsmith@scad.edu and **Reinaldo (Dito) Morales**, University of Central Arkansas. Email: rmorales@uca.edu

Open Session: Non-Western Art This session invites papers that address the study of Non-Western art. Research from Africa, India, Southeast Asia, China, Japan, the Pacific and the Americas will be considered. Proposals are welcome to discuss issues of religion, iconography, ritual art, architecture and other topics. **Paula L. Winn**, Virginia Commonwealth University, 804-828-2784. Email: plwinn2@vcu.edu or paulawinn@comcast.net

The “Non-West” in Art History Curricula: Issues and Directions It has been approximately two decades since art history undergraduate education in the United States and attendant textbooks began including sections on Africa, Asia, the Americas and Oceania into the “story of art” on a wide scale, following the rise of interdisciplinary post-colonial studies and increasing globalization via the World Wide Web. The gradual institutionalization of required courses on historical art beyond Europe into art history programming represents a committed effort to clarify the arbitrary and imperialist aspects of the Western canon as well as accelerate emergent scholarship into expanded subject areas. Yet, this development has also illuminated certain theoretical and practical problems implicating the uncritical assimilation of various objects and traditions of study into incompatible structures that perpetuate its collective marginalization.

This session seeks papers documenting or theorizing any related teaching experiences and approaches. Topics of focus might be: formats or methodologies for foundational “world art” studies generally or in specific subject areas; reviews of textbooks; student reception in terms of demographics; faculty issues related to revised programming; and/or how consideration of expanded material may bear on fundamental revisions of art historical pedagogy. Five diverse papers will be presented, followed by audience-presenter discussion. **Jody B. Cutler**, University of Central Florida, 407-823-0461. Email: jcutler@ucf.edu

Art History in the Digital Age: Teaching with Technology Participants are invited to present ideas for using digital technology in teaching art history classes, not merely as a substitute delivery method, but as a way to use the unique characteristics and possi-

bilities of digital images, image databases, online assignments, web sites, and other new technologies to enhance student learning with creative pedagogy. Discussion of specific assignments that improve student performance at different levels of learning and research are encouraged. A particular concern is the use of digital technology in departments whose budgets do not provide access to costly database subscriptions and programs. Information about legal issues in the use of digital images is also welcome. This session is less about theoretical considerations than about practical projects and examples of specific assignments that can be adapted for use at institutions with different (and sometimes lesser) resources.

Vida J. Hull, East Tennessee State University, 423-439-5608. Email: hull@etsu.edu or iconodule@comcast.com

Open Session: Outstanding Undergraduate Papers in Art History With increased emphasis in many colleges and universities on undergraduate research, it is appropriate that one SECAC session focus on outstanding papers by undergraduate art history students. Papers (20 minutes) may be in any area of art history. Please submit a 1-2 page (double-spaced) proposal, a submission form, a brief biographical statement, and a brief letter of endorsement from a faculty member supporting the project. Students selected for this session should plan to send a 10-page (double-spaced) paper to the session chair by September 3, 2008. SECAC members are asked to encourage outstanding undergraduate students to submit proposals, and then to assist those students whose papers are accepted in finding local and institutional support to attend the conference. **Floyd W. Martin**, University of Arkansas at Little Rock, 501-569-3140. Email: fwmartin@ualr.edu

The Eloquent Object Objects are communicators of education, social and cultural capital, wealth and taste. They help define and establish the owner's social status, and when surplus wealth allows people to use hitherto unobtainable objects to imitate the cultural and social patterns of elite groups they may become a source of anxiety. This panel will explore the role of objects in any time or period. Papers may concern actual objects or representations of them, a particular object that gains renown or a class of objects, the relationship of a particular owner and object or the circulation of an object or objects. Papers should consider the object as a physical presence and its reception by an audience. **Suzanne E. Wright**, University of Tennessee, 865-974-3407. Email: swright5@utk.edu

Definitive Strangers: A Visual History of Madness This session is concerned with visual representations of madness as understood from within their specific cultural contexts. These contexts include but are not limited to madness as defined by religious absence or possession, a deficiency of reason, antisocial behavior, biological pathology, and pseudo-scientific study. Submissions pertaining to art from the classical to the contemporary periods, and of all media and cultures are welcome. **Greta Murphy**, Northern Arizona University, 928-523-3753. Email: greta.murphy@nau.edu

Survey Objects, Contemporary Issues In addition to its valuable historical context, each surviving object of the art history survey continues to have a contemporary existence. Architectural sites have weathered shifting national boundaries and hegemony, as well as environmental crises. Paintings and sculptures have generally been removed from their original sites, consequently suffering physical changes and amassing complex provenances, and have entered into museum settings where their installations and exhibition histories reflect their modern value. This pedagogical session will focus on the current issues that impact canonical art historical objects

and their introduction into the curriculum as a way of increasing the relevance of these works for contemporary students. Topics may include, but are not limited to, issues of cultural property, restoration and conservation, and authenticity. **Denise M. Budd**, Columbia University, 973-686-0178. Email: db187@columbia.edu

"Inventing" Artistic Representation Encountering an image of the Last Supper, the art historian cannot help but think of the iconic prototype by Leonardo da Vinci. Considering an artistic representation—of most any subject—frequently prompts recollection of other works of similar content. The consideration of models, influences and inspirations is a significant factor of art historical evaluation. But, how can we analyze a subject artistically represented for the first time? While a straightforward, naturalistic rendering in landscape or portraiture may not elicit substantial contemplation, the initial illustration of a current event, or other fresh subject, surely invites such inquiry.

Throughout the Early Modern period, artists invented compositions for new subjects, some more successful or influential than others. Visual biographies of contemporary personages or newly canonized saints required the creation of original images, as did the illustration of novel literary subjects. How did the artists responsible for these images produce them for the first time? Did they solely probe their own imaginations, or adapt different prototypes? How did their patrons direct them in this pursuit? This session seeks papers exploring the various ways in which artists created new compositions, invented novel means of representing figures and stories, and fashioned original artistic representations. **Alison Fleming**, Winston-Salem State University, 336-750-2973. Email: flemingal@wssu.edu

Women's Art, Women's Vision Inspired by the 2008 Women's History Month theme, "Women's Art: Women's Vision," this session focuses on women as visual artists. With the recent creation of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum and two major retrospective exhibitions of feminist art, *WACK! Art and the Feminist Revolution* and *Claiming Space: Some American Feminist Originators*, well-deserved attention has been directed to the activities of women artists from the late twentieth century. In the interest of furthering such an important discussion, this session is broadly conceived to include individual artists, group contributions, and collaborative efforts which are feminist in nature, can be investigated through feminist inquiry, or use some other method of exploring women's experiences as artists. Papers that address women artists from any historical period and working in any artistic medium are encouraged. **Andrew Hottle**, Rowan University, 856-256-4639. Email: hottle@rowan.edu

Attitudes: The Art of Poses, Tableau Vivant, Performance, Ceremony Scholars are invited to consider the theme of the physicality of visual imagery of transient forms, such the construction of *tableau vivant*, communal procession, religious spectacle, or state ceremony. Placed in the borderland of image, stage, word and music, they relied on the emotional and physical participation of the audience. The displays required a powerful visual archetype, while themselves being perpetuated by prints, newspaper illustrations, posters or a moving image. What values legitimated the choice of visual archetypes? How were the issues of identity, self, subjectivity or social class addressed, explored or indeed contested in the progress of the staged imagery? The session aims at providing an opportunity to consider a broad range of ideas and approaches to the issues of reception and of active (to the point of physical) collaboration between the artist and the audience. **Agnieszka Whelan**, Old Dominion University, 757-627-9747. Email: awhelan@odu.edu

Bodies and Buildings, Psyches and Spaces Representations of interiors and issues of interiority have been prevalent in recent scholarship on nineteenth-century art. This focus on lived spaces, and their physical and social dimensions, relates to the increasing separation of home and office in the second half of the nineteenth century, with the rise of industrialization and the growth of the modern city. Issues of gender, class, and race intersect as a result of this closer consideration of the relationships of the body and psyche to architectural forms and social spaces.

This session proposes that such topics, although underdeveloped in the scholarship, are highly relevant to twentieth-century and especially contemporary art. Artists have used spatial tactics to represent and interrogate the eroding separation between public and private spheres. During this period glass architecture has visually fused interior and exterior while television and the internet have also brought the world into the home, historical moments when issues of privacy and publicity are increasingly urgent and their divisions progressively blurred. This session will address ways that the physical interior and psychological interiority have been preserved, threatened, and redefined in the last century. Papers on art and architecture from 1900 to the present will be considered. **Katherine Smith**, Agnes Scott College, 404-373-8296. Email: kasmith@agnesscott.edu

Art as a Subversive Act: Performance and Conceptual Art During and After the Cold War This session deals with performance and conceptual art practices that were influenced by the East-West conflict during the second half of the twentieth century. Issues of surveillance, body politics, censorship and the increasing interest in art as a subversive act will be key elements of this discussion. Papers from all countries involved in the East-West conflicts are welcomed. The following questions could (but do not have to) be explored: can these artists escape their associations with politics? What were some of the fundamental challenges for these artists? What is their status today? How did the developments of performance and conceptual art practices differ in the Eastern and Western territories? All papers should offer a brief outline of the political circumstances that surround the work(s) or artist(s) but do not have to focus on politics. **Jasmina Tumbas**, Duke University, 404-606-4506. Email: jasmina.tumbas@duke.edu or jasminatumbas@yahoo.com

Troubled Waters: Disaster and Catastrophe and Its Aftermath as Seen in Art In the wake of Katrina, this session addresses the subject of catastrophe as seen in art. Catastrophe will be viewed in its broadest sense—related to natural disasters or human error (or both), connected to the ravages and destruction of war or to such topics as apocalypse, economic failure, and the psychological outlook associated with societies in decline. Presenters are encouraged to focus both on disasters and such subjects as relief and reconstruction, memorials, remains, preservation, and the possibilities of fresh beginnings framed in the broader social and historical context. **Efram L. Burke**, Curry College, 617-333-2269. Email: eburk0906@curry.edu

Open Session: History of Photography Papers are invited that address the history of photography, wet or digital, in any area or period. Preference may be given to those submissions that consider photographs as conflicted products of complex social practices, from clear positions of theory. **Mark M. Graham**, Auburn University, 334-844-3377. Email: grahamm@auburn.edu

Open Session: Graduate Student Papers in Art History This session is open to graduate student who wish to present

research material in any field or period. Session chair TBA. Please send proposals to **Lawrence Jenkens**, University of New Orleans, 504-280-6411. Email: ajenkens@uno.edu

Open Session: Art History Research for New Faculty This session welcomes papers from art historians who have entered the profession during the past several years. It is open to any subject from the history of art and to all critical approaches. **Dorothy Joiner**, LaGrange College, 706-880-8329. Email: djoiner@lagrange.edu

Open Session: Modern and Contemporary Visual Culture in Latin America This session welcomes papers on any topic dealing with the visual production of modern and contemporary Latin American, Chicana/o, and Latina/o artists. **Florencia Bazzano-Nelson**, Tulane University, 504-314-2210. Email: fbazzano@tulane.edu

Off the Island and Into the Stream: Academia and the Local Community This session deals with the relationship of university art departments, art galleries or museums with the community in which they are located. From large metropolitan areas to small towns, these academic centers are major players in, and contributors to, the arts in a myriad of ways. Through exhibitions of national and internationally renowned artists, exhibition opportunities for regional artists, innovative outreach programs for schools, residency programs that provide public access to artists at work, artist's workshops, and visiting lecturers, these academic centers creatively support, develop and foster culture in their surrounding communities. Papers should outline specific innovative programs at their institutions that address these initiatives including past successes as well as failures, current projects, future plans, and the impact of these programs on the institution's educational mission. Also, the papers need to address how their initiatives are unique and of benefit to their regional community. **Sam Yates**, University of Tennessee, 865-564-3280. Email: samyates@utk.edu

Campus Art Galleries and Museums: What Should Their Educational Purposes Be and What Communities Should They Serve? Because they are attached to institutions of higher learning, should campus art galleries and museums have different educational concerns and responsibilities from other art galleries and museums? The governance system for managing university art galleries and museums is not standardized across the country. Art departments control some campus galleries; others are completely independent. Often, a university art museum is a larger unit that is completely separated from the same university's art department. Is this type of separation altogether beneficial within a higher education setting? Should university art galleries and museums principally serve the needs of academic programs or broader community interests? Should they be expected to accommodate student and faculty shows as well as outside exhibitions? To what extent should they feel obligated to exhibit local artists' works from the community? Considering tight budget constraints of our times, to what extent are the roles of curators and art history faculty duplicated within university art museums and art departments? Are some functions overlapped? What new challenges do university art galleries and museums confront in an age of digital media? This session addresses long-standing and newer issues particular to university art galleries and museums as well as possible ways to face them. **Arthur F. Jones**, University of North Dakota, 701-777-2907. Email: art.jones@und.nodak.edu

ART HISTORY AND STUDIO SESSIONS

Deluge, Destruction, Desolation: Nature as Destroyer

Working from the premise that landscape art employs metaphors of destruction as well as creation, this session seeks to explore the catastrophic powers of nature in both historical art studies and contemporary studio practices. How might catastrophe be visualized literally and metaphorically? How do digital and mass-communication representations of natural calamity compare and contrast with those utilizing traditional media? How might architecture, landscape architecture, and urban design also contribute to a coming-to-grips-with, if not the actual understanding, of natural catastrophe? All proposals contributing to this "forum" are welcome.

Geraldine W. Kiefer, Shenandoah University, 540-545-7323. Email: gkiefer@su.edu

Life after Academia: What Next? This session will address the issue of retirement and the special challenges that artists and scholars face when they walk away from the financial, technical and emotional support network of academia. How can we find funding once we have retired and how can we stay productive and connected in our fields? Will we be able to afford conference and travel fees? Can we avoid losing contact with colleagues? How difficult is it for artists and scholars to set up a studio or home office or to change gears completely? Should we stay on in our college town or make a big move? Should we opt for the urban area or flee to the countryside? What kinds of problems have retired academics faced as they've moved on to build new lives after retirement? What are the emotional challenges we face when moving on from a satisfying career? When do we know its time to make the move? What are we giving up and what are we gaining when we finally make the break? **Von Allen**, Brigham Young University, 801-422-4429. Email: von@mstarmetro.net

Cinema, Video, Performance, and the Fine Arts This session will explore theoretical and historical affinities between film as fine art, video art, performance art, and the visual arts. These time based forms are part of a new media arts environment in which their integration may be redefining art, if not the mass media environment, as they promote a significant and intriguing disintegration between categories and boundaries. The inclusion of contemporary, as well as historical examples, is encouraged. **Norman Magden**, School of Art, University of Tennessee, 865-974-2527. Email: nmagden@utk.edu

"Some of my best friends are..." Racism and Bigotry in Academia This topic is a continuation of post 9-11 censorship issues. The sharp rise in racism and bigotry in our post 9-11 world is not only timely, but an important topic for our membership to become fully aware of and discuss. This is another form of censorship. It's a way of muzzling the non-Christian mainstream voice. This is an issue that is growing daily. Many of us will say not on my campus, but it's happening nonetheless. These are not just isolated instances, but can be seen as part of the country's current reactionary swing to the right. Beginning with Reagan there has been a steady chipping away at civil rights that came into its own during the current Bush administration. It started with censoring forms of art and design and has now progressed to acts against individuals. Artists, designers, faculty and students are all being targeted.

This new form of censorship takes many forms. A faculty member may not be promoted or may even be removed from a position of authority. Tenure may be denied if the candidate's political beliefs, race, religion or sexual identity do not fit with the

majority. There is a new rise in a very subtle form of censorship—quieting minority and dissenting voices.

Papers are sought from artists and faculty members who feel they have been have had their work censored, or faced some form of intolerance. Museum or gallery curators who have been forced to remove works of art from exhibitions or have been harassed in some fashion are also encouraged to relate their experiences. In addition, input from art historians who can begin to place this new era of discrimination into historical perspective and contemporary context are also encouraged to submit proposals. **Steven Bleicher**, Coastal Carolina University, 843-349-3391. Email: Stbleicher@aol.com

Representing the Body: Undergraduate Studio and Art History Session This undergraduate session will address a wide range of issues relating to representations of the human body. Papers might examine various historical, thematic, or theoretical issues pertinent to discourses and ideologies envisioning and informing the body. Relevant topics might include, but are not limited to: constructions of identity (the intersections of gender, race, class, sexuality, ability/disability); demonstrations of power; exchanges with technology; divisions between animal/human; and communion with divinity. Submissions from diverse art historical periods and media, as well as artistic approaches and practices are welcome. Undergraduates in both art history and studio are encouraged to submit. **Leisa Rundquist**, University of North Carolina at Asheville, 828-251-6848. Email: lrundqui@unca.edu

ID: Self-Portraiture in Contemporary Sculpture This session invites papers that examine self-portraiture in contemporary sculpture. In choosing to represent oneself as sculpture, how does an artist engage with the identification of self as it is situated socially and perhaps institutionally—one's "I.D."—and/or with regard to the psychoanalytic dimensions of the "id" (and possibly the ego or super-ego as well)? The panel seeks to question how contemporary sculpture engages with the notion of public identification as well as with more personal, psychological, and perhaps unconscious physical drives. Other questions that may be raised are: How do contemporary artists convey personal identity in sculptural form? As artists abandon an easily identifiable mirroring of one's outward appearance, how and why is such sculpture interpreted in self-representational terms? How is the artist's sense of subjectivity and self-consciousness revealed in the resulting work? The co-chairs encourage submissions from artists, theorists, and art historians who reconsider and evaluate the literal and figurative boundaries of the human form and artist's identity in sculpture. **Shannon Egan**, Gettysburg College, 717-337-6125. Email: segan@gettysburg.edu and **Anthony Cervino**, Dickinson College. Email: cervinoa@dickinson.edu

The Black Male: (Re)Examining Visual Identity The African American male is a subject seldom given attention by art historians and studio artists alike. Historically, the black male has been depicted in Western art in subservient and negative ways, eliminating positive, powerful images. The media, too, has treated the African American male in a distorted way; the term "endangered species" has been used to describe the Black man. In contrast, traditional African art creates a positive, strong image.

In American society, the Black male has been considered threatening, and is feared. "Black males are more than twice as likely to be unemployed as white males, and nearly seven times more likely to be incarcerated, with their average jail sentences ... longer than those of white men. Black males between the ages of 15 and 34 are nine times more likely than whites to be killed by firearms, and

nearly eight times as likely to have AIDS." These chilling statistics, which Black communities in cities like New Orleans have had to face, effect the visual perception of Black men as well. This panel will address the visual depiction of the black male, in a political, social and historical context; their collective memory and identity. Art historians and studio artists alike are invited to submit their work. **Amy Kirschke**, University of North Carolina at Wilmington, 910-987-4677. Email: Kirschkea@uncw.edu and **Carlton Wilkinson**, University of North Carolina at Wilmington. Email: Wilkinsonc@uncw.edu

Artists as Professionals: Beyond the Establishment This session will seek to look at different modes of achieving professional identity adopted by artists operating outside the elite sphere of art academies or other artistic establishments. Papers will be considered on artists or thematic issues ranging from the 18th to 21st century. Topics deal with anti-academic positions, alternative strategies (from William Hogarth to Thomas Kinkade), or changes brought about by the advent of new markets or media. Connections between diverse individuals or competing positions are welcome, but so will be specific case studies that deserve attention. A workable re-definition of what constitutes professional identity (financial success, privileged status) can be expected from this session. **Robert Mode**, Vanderbilt University, 615-322-2831. Email: robert.mode@vanderbilt.edu

STUDIO SESSIONS

The Anatomy of the Global Village in the "Flat" World:

What Does Design Have to Do with It? Communication design, Internet, online virtual cities, the media, cell phones, iPods, Facebook, MySpace, Target, and others have changed the way we relate to each other allowing us to move beyond the traditional markers of age, ethnicity, social status, and others. Communication design is geared towards groups or niches in which common interests prevail. Among those common interests is the desire of an improved quality of life based on technology and media accessibility. Communication design may be in the future based on visual language aimed to connect with the human race, not with individuals shaping the new global village. What is the challenge designers face to keep messages relevant? What would be the role of communication design in a world that although is becoming flat and/or global, there are still language differences, social status, discrimination, etc? How do we move from individuality to globalization? Do we want to make that move? What prototypes will allow us to communicate across differences in the global village? **Alma Hoffmann**, Studio 2n, 630-293-7483, almahoffmann@gmail.com; **Troy Abel**, Iowa State University. Email: tabel@iastate.edu

The Art of a Practice The term 'practice' is increasingly used to describe the work of artists, often in an attempt to acknowledge the expanded scope of art-making activities and pursuits. Derided by Roberta Smith for its "academic pretensions" and "fashionably obtuse language," this session examines the implications of the descriptor, the shifting role of the artist, and new hybrid forms of research and production. Proposals are welcomed from artists, designers, writers, activists, educators, historians, theorists, curators and administrators who challenge the boundaries of their discipline, and seek to redefine contemporary developments in the dynamic of creativity. **Whitney Lynn**, California College of the Arts, 415-703-9579. Email: wlynn@cca.edu

Sounds and Sights: Intersections of Art and Music Papers are invited that explore the influences of music on the visual arts. Studies that consider the impact of jazz and the blues are particularly encouraged but all styles and periods are welcome. **Debra Murphy**, University of North Florida, 904-620-4037. Email: dmurphy@unf.edu

Just What Is It That Makes 18th Century Art So Different, So Appealing to Today's Artists? Recently, a surprising number of artists have been attracted to Rococo art, once condemned as frivolous and inconsequential. Dave Hickey, in his seminal book on beauty, got the ball rolling. Soon, beauty's progeny—pretty, decorative, sensual, and cute—entered the art arena. A resumed interest in neglected Rococo artists started to make sense, as recognized by art historian Melissa Hyde in her book on Boucher.

Artists including David Salle, Julie Heffernan, Laura Owens, and Lisa Yuskavage began to reference the 18th century. The Rococo offered a way to move beyond expressionism and realism, twin poles of figurative painting, toward new content. Richmond artists took a fresh look at the "horse and dog" paintings in the Virginia Museum. Exhibitions with catchy titles, such as *Loco for Rococo* in London, popped up.

Why is this? Does the glitter and doom of our present time reverberate with pre-revolutionary France, slave-holding America, or the British Empire? Do contemporary artists seek to address global concerns through an aesthetic centered on the grandeur and weakness of the human image? This panel explores the rationale for the Rococo in current artists' work and is open to panelists whose work reflects this tendency or who write about this idea. Papers are welcome from studio art, critical theory, and art historical perspectives. **Ruth Bolduan**, School of the Arts, Virginia Commonwealth University, 804-355-8707, rbolduan@vcu.edu

Disparate Lenses: Works in Contemporary Exhibitions and Works in Private Homes

This panel is in part a detective session. Why have the works in exhibitions and the works in private homes taken different directions? Which principles, if not rules, apply in their respective cases? At the exhibition/production end, for example, the symptoms and effects of contemporary programming are situational, conditioned by the learning curve of curators as well as their networks. The value systems within artist-critics' politics are at play here, too. At the other end, there is simply an everyday kind of pleasure associated with experiencing artworks within various settings – above the sofa, in the foyer or in the steamy bathroom. It seems unnecessary, never mind Jim Richard's paintings *Owning Modern Sculpture* or the *détournements* à la Lawler or Struth, to bother with any critique of chronic imbalances. Work can simply bring about a shorthand conversation that provides subtlety and meaning within the day-to-day context. This session is open for all art professionals who at one time or another served as a bridge between the two differing camps, as well as artists, collectors and other art insiders who find themselves taking up these differences proactively. **Boris Zakic**, Georgetown College, 502-863-8107. Email: Boris_Zakic@georgetowncollege.edu

Masque > Ritual > Sorcery > Spectacle Art practice has always a relationship with at least one, at times all of the above titular categorizations above. In some, admittedly vanishing cultures, art does not precisely exist, however shamanism is a relevant profession. While most can easily identify our cultures overt and innocent spectacles such as Mardi Gras and football, we are all participants in larger, more inclusive rituals. According to French philosopher, Guy DeBord in his prophetic work of 1967, *Society of the Spectacle*, we have actually been consumed by the spectacle

while participating in the consumption or commodification that defines our lives. The basically tautological character of the spectacle flows from the simple fact that its means are simultaneously its ends. The American cultural critic, Marshall McLuhan, arrived at similar conclusions, graphically demonstrated in the innovative, now legendary classic, *The Medium is the Massage: An Inventory of Effects*, 1967, a collaboration with graphic designer, Quentin Fiore, coordinated by Jerome Agel. This panel invites papers addressing the various manifestations of or commentaries on, masque, ritual, spectacle and sorcery in art practice, in combination or in singular deployment, from any historical period.

Carol Leake, Loyola University New Orleans, 504-899-8877. Email: ccleake@loyno.edu

Graphic Novels in Visual Communication Education Visual storytelling in graphic novels has dramatically become a significant and popular means of narrative in our culture. Many visual artists are using 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 "zines", traditional comic books, web-based comics, and innovative book forms.

Graphic designers and illustrators are using traditional and non-traditional mediums for visual narratives in new ways utilizing modern technologies, ideas, and visual language with successful results. *Graphis*, *Eye*, *Communication Arts*, and *Print* have all recognized the legitimate contribution graphic novels have made to the visual communications community. This session requests papers that introduce design educators to emerging or alternative forms of graphic novels, biographies of imaginative creators, original methodologies of visual narrative design, or examples of novel use of visual narrative in visual communication education. **Marius Valdes**, University of South Carolina, 803-777-7300. Email: valdesm@gwm.sc.edu

"Mind Art, Monumental Sculptures Never Disappear, They Create New Horizons ®" The session deals with the impact of 21st century figurative monumental sculptures that document international historical events for forgotten or under represented communities. Areas of exploration include pride and branding, interpretation of historical memory and documentation through iconography, design process, artists' working methods and completed sculptures. Papers presented during the session will include video clips and/or PowerPoint presentations of sculptors and art critiques that highlight specific monumental sculptures. **Jane-Allen McKinney**, Tennessee State University, 615-668-9278. Email: mjmckinney@tnstate.edu or jane.allen@yahoo.com; **Jennimarie Ward**, Volunteer State Community College. Email: jennimarie.ward@volstate.edu

Sharing Experience: The Role of Memory in Art Art is a mode of connection between maker and viewer. The specific thoughts, actions and memories of the artist are filtered through their means of art-making into a piece of art. This artwork is then seen by the viewer and interpreted, and related back to their own specific thoughts, actions and memories. These shared experiences can be intimate or global. In addition to relating personal experiences, art is used to memorialize events that have become part of the national or global memory, and to create an emotional bond between the public and the event. In either case, the success of the piece is measured in its ability to create resonance with the viewer.

This panel seeks to examine how artists utilize memory in their work and the value placed on shared experience and connection.

Particularly of interest is the role of the monument, the souvenir, the tactile and technology. What methods are most effective at creating connections? How is personal experience translated to universal meaning? While we are interconnected through internet, media and access to information, how do we create more meaningful and deeper levels of connection and empathy through our art-making and sharing of memories? **Jessie Van der Laan**, University of Tennessee at Knoxville, 314-303-7871. Email: jessievd1@bellsouth.net or jvander5@utk.edu

Who cares what it looks like? . . . we do! Design's Presence in Contemporary Society Is design permeating our society now more than ever before? What products and packaging are influenced by higher standards of design? Why do we care more about design? What makes individuals more frantic to communicate their own style and define their identity? What are the shapes, the influences, "that bombards our psyches?" (*The Shock of the Familiar*, Muschamp, 61). This panel will discuss the increase of choices and the affordability of good quality design as well as design's elevated presence.

Society demands better quality design combined with a resurgence of more idealistic means of depiction and form. Individuals are on a kind of search for the unusual to set them apart. Identity now made possible by the stuff one owns, consumes, and chooses, is spurred by capitalism and supported by community detachment. Consumers want to be linked to the world outside yet cling to that which sets them apart. While capitalism may have started this direction, advanced communications and technology have advanced it beyond anyone's imagination. **Lisa Anderson**, University of South Carolina Upstate, 864-503-5829. Email: landerson@uscupstate.edu

Recollection, Recognition, Reaction...The 3 "R's" of Studio Art Research What triggers the inspirational impulse and sustains the studio research that follows? Can early encounters with art predispose an artist to certain ways of thinking? Is artistic practice linked to the recognition of early aesthetic experiences or is it simply a reactionary interpretation of educational or cultural stimulants? For instance, the first artists I discovered as a young painter were Cezanne and Pollock. Could these initial influences, combined with an education that emphasized process, minimalism, and patterning explain my current interest in complex aperiodic systems? This panel seeks to highlight studio artists interested in charting the causes and effects of their creative journey.

Of equal importance, this panel will provide a forum for the discussion of current studio research being conducted by artists in academia. Since it is often difficult to establish a network that provides support as well as critique, this panel offers an important opportunity for constructive feedback.

Interested artists should send a brief description of their research, 3-5 jpegs of their work (not to exceed 6" x 6" at 72 dpi), resume, short biography, and completed paper submission form. **Reni Gower**, Virginia Commonwealth University, 804-550-2616. Email: Rgower53@comcast.net

From Ha Ha! To Hmm...!! As a follow up to last year's engaging panel on humor in art, I propose a panel of studio artists who actively engage in the creation of artwork that employs humor. I am seeking artists who embrace and explore the power of humor as a creative tool. Each accepted panelist would be asked to present their work through a humorist's lens, addressing the type of humor they use, how it affects the interpretation and understanding of their work, the challenges they encounter in working with or showing work that employs humor. **Libby Rowe**, Vanderbilt University, 615-343-7241. Email: Libby.rowe@vanderbilt.edu

Tracing the Moving Image: Intersections of Fine Arts and Cinema "In the closed space of cinema there is no circulation, no movement, and no exchange. In the darkness, spectators sink into their seats as though slipping into bed... This model is broken apart by the folding of the dark space of cinema into the white cube of the gallery."

Chrissie Iles, *Into the Light: The Projected Image in American Art, 1964-1977*.

This session will explore moving image as a fine arts medium and focus on the intersection of visual art and cinema. We are seeking papers and artist's 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 *Küba* 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, 304-766-5776. Email: slankardc@wvstateu.edu

Your Child in a Studio Collaboration: You're Kidding! This session focuses on artists who collaborate with their children. How does this strategy affect the work, the studio environment, ideas of self-expression, subjectivity, and the over-all critical reaction from the art community. Are artists that collaborate with their children just multi-tasking, overlapping the circles of work and family in an ever-increasing demand to get more done the day? Or is this process as valuable and legitimate as other recent collaborative modes such as the Art and Language and Tim Rollins and K.O.S. collectives, Gilbert and George, Fischli and Weiss, and Christo and Jeane-Claude partnership, as well as siblings Starn Twins and Jake and Dinos Chapman collaborations to name a few. Papers addressing artistic parent/child successes, failures, and critical responses are welcome. **Scott Betz**, Winston-Salem State University, 336-777-3426. Email: betzs@wssu.edu

Socio-Political Legacy of 20th Century Art and Design. This session will focus on how art and design practices shaped our physical spaces and therefore altering our everyday life during the last century. It is important for us to trace changes in our perception over the years and how we are transitioning into the 21st century with the experiences of the recent past. The panel will analyze the role art played in expanding subcultures into global phenomena and the effects different art forms had on mainstream cultures. This is a retrospective study of generational approach to functionality, aesthetics, and lifestyle. Papers examining the influence of any fine or applied arts genres will be considered. This session is open to all art historians, artists, designers, curators and anyone involved with other creative processes. **Owiredu Baffour**, University of North Florida, 904-620-3829. Email: obaffour@unf.edu

Typo-photo: A Synthesis of Expression Generally speaking, a conversation begins with a word. But what if it began, not with a typographic cue, but a photographic stimulus. The proverb, "a picture is worth a thousand words" might be considered a cliché, but rightfully so. It is true. One image may be perceived in an innumerable amount of ways. It can tell a complex story, or elicit a certain reaction from its viewers. Consider how this notion of interpretation might change if the idea for a photograph is developed through a specific interpretative process – the process of responding to the generation of abstract personal thought and memory. Through this process one can see how the idea of "imagination" takes place, or more specifically, how the idea of "conversation through imagination" takes place. The juxtaposition of type and image to create a conversation is by no means a novel idea. However, the creation of a visual language that captures the essence of meaning through the expressive conversation between photography and typography can offer us a new perspective.

This session seeks to present and identify methods that synthesize the generation of photography and typography as expressive image. By exploring the idea of visual interpretation and conversation through the formal methods of overlap, movement, texture, and depth, we can uncover two things that typography and photography have in common, their subjectivity and their personal form. **Dana Ezzell Gay** and **Shannon Johnstone**, Meredith College, 919-760-8791. Email: gayd@meredith.edu or, m.shannon.johnstone@gmail.com

Disrupt This Session - Rebellion in Art Practices Today

Rebellion conjures up images of Carolee Schneeman cavorting naked in meat with mixed company. But as generations of artists grew up in a culture where entropy of materials had already occurred, artists had already shot themselves in the arm and postmodernist thinking saturated even their breakfast cereals, what did rebellion begin to look like? Rebellion is a tradition, and that seems to defeat its very existence and create a hypocritical lack of self-awareness. The antidote to this paradox lies in the greatest strengths of art. Because art is fluid, rebellion in art is. Strengthening this fact is the base that art itself is a debate of ideas, of stripes verses swooshes. In a world where modernist historical reactionism is no longer embraced, opposition and critique remain.

This panel aims to explore the newest tools and solutions that artists or arts groups have created to resist, revolt, subvert and react to their changing world. For example, movements in reverse, shoplifting, or "shop dropping", of products back into stores, galleries who provide counterpoints to "Art Fairs", or actions, which use internet tools, to bring voice to their arts community, are all approaches that allow insurgency in today's specific society. **Wendy DesChene**, Auburn University, 267-972-8523. Email: wdeschene@auburn.edu

Slightness of Being: Fresh Ideas in Animation Art This panel explores new directions in animation art. Co-Chairs, Stephanie Hutin and Rachele Riley, present a recent collaborative project in which they explore "animation" through dialogue and performance as it relates to the definition of "anima: to bring to life." The project is titled "The Unbearable Slightness of Being" and investigates themes of absence, journals, communication and life. Each frame serves as a daily document and letter that is sent back and forth between collaborators, serving as individual frames in an on-going experimental film project. The moving image is deconstructed to serve as a metaphorical "closer view" into what we frame as experience.

This panel addresses a variety of new ideas in the contemporary practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore

the context of “anima: to bring to life” and the connection to performance. Also welcomed are proposals that explore design, problem solving, writing, and formulating patterns which emphasize the digital frame in animation art. **Rachele Riley**, University of North Carolina at Charlotte, and **Stephanie Hutin**, Independent Artist/Educator and Director of The New School for Post-Animative Thought, 704-733-9744. Email: rachele@racheleriley.com

Materiality and the New Prodigious Builders As the first decade of the 21st century is drawing to a close, many artists are re-imagining craftsmanship. In this new, post-disciplinary environment, the material-based categories that in the past have served as the artist's stable frame of reference (clay, fiber, metal, wood, glass, etc.) have become increasingly limiting. What seems more appropriate today is a discussion about art and craft itself, rather than the specifics of its practice. This may suggest that the process imparts a sense of exploration rather than finality, while acting as both metaphor and the means for an ongoing course for investigation. This panel will explore how artists who are object makers and who work in craft-based materials are challenging the specifics of their practice, the images/objects that they make, and their relationship to the world of art and our culture in general. **Robert F. Lyon**, University of South Carolina, 803-777-4236. Email: rflyon@bellsouth.net

Bad Art Gone Good This session will explore how artists have learned from previous ‘mistakes’ to create stronger imagery. When a style or body of work is not successful, artists often re-evaluate their work. Sometimes this evaluation gives the artist the knowledge and to courage to make incredible changes in the approach to their artwork. As Florence Scovel Shinn once stated: “Every great work, every big accomplishment, has been brought into manifestation through holding to the vision, and often just before the big achievement, comes apparent failure and discouragement.” This session will look at and discover the ‘failed’ art of artists and how this was the trigger for new and successful work. How do you as an artist use failure to your advantage? How have artists throughout history been inspired by failure? How can we teach students that failure is a normal progression in the art of creating? **Marita Gootee**, Mississippi State University, 662-325-3039. Email: mgootee@caad.msstate.edu

Collaboration and Sculpture In this session we will discuss a variety of collaboration models for creating sculpture. How can these models be applied professionally? How can they be applied in the classroom? **Jenny Hager** and **Lance Vickery**, University of North Florida, 904-620-4037. Email: jhaer@unf.edu or lance.vickery@unf.edu

Fiction, in Fact: Directions in Contemporary Art Photography This session is meant to explore the practices, contexts, theories and precedents of contemporary photographic practices. In particular, the session will focus on the potential and limitations of photographic communication within an art context. What happens to a photograph's connection to reality in a gallery setting? What is fact; and what is fiction? These questions and more will be explored through the presenting artists' works, sources, and influences.

This session seeks artists working with photographic processes who are able to situate their work in the trajectory of historical and contemporary movements. Artists attempting to transform traditional genres into new forms are especially encouraged. Selection will be based on the innovation and quality of the work, as well as a demonstrated understanding of the relevant theory and history. Artists will be selected in order to maximize a variety of approaches. Artists working with any light or lens based media may propose presentations. Themes and approaches including, but not limited to:

post-directorial photography; photo-based digital imaging; appropriation/quotation; tableau; documentary; conceptual; abstraction; alternative processes; photographic collage; video art; artist books; landscape; still-life; portraiture; site-specific photo projects; and interdisciplinary media are welcome. **Mark Slankard**, Marshall University, 304-696-2903. Email: Slankard@marshall.edu or mark@markslankard.com

Investigating the Challenges of Being Creative in Studio Art Courses My idea is a panel from the perspective of the instructor in studio art classes. It would focus on the challenges of teaching in a variety of disciplines, interdisciplinary student learning, and balancing the assessment and the aesthetic outcome. It would involve various instructors discussing the dissemination of information through pedagogical processes. I am recruiting instructors who specialize in drawing, printmaking, sculpture, new-media, photography and I would fill the roll of painter. I want the presentations to be an open discussion between the lecturer and the audience allowing the group to learn, discuss and share successful outcomes. This will be an opportunity for the instructor to share the methods of creating innovative assignments, keeping students motivated, classroom preparation and presentation, assessment and showcasing the work of the students. **Christopher Olszewski**, Jackson State University. Email: OLSZEWSKIART@hotmail.com

Artistic Anatomy: New Life to Life Drawing The intersection of the anatomical sciences and the arts is the human form; albeit, the human form, in both science and art, is more than the sum of its parts. The expression of the human form, whether it be performance, portraiture or figurative, is at the center of our experience and describes how we see the world and ourselves in it. Throughout human history, the depiction of the human figure has had measurable impacts on society and culture; and society's current perception of the normal, desirable, and/or perfect form impacts our lives through how we as individuals and a society determine and view our diet, nutrition, conditioning, role models, visual and performing arts, stereotypes, gender roles, and, in many cases, our friends and our enemies. Knowledge of the functional anatomy of the various systems that create our morphology is critical for deep understanding of the human form. Participants are asked to submit papers that address the statements above and/or focus on questions such as: Is life drawing or artistic anatomy a good way to teach basic drawing? How is artistic anatomy incorporated into life drawing? Can life drawing or artistic anatomy be a liberal studies course that connects art to science and to culture? Where does art history fit into figurative anatomy? **John A. Mecham**, Meredith College, 919-760-8007. Email: mechamj@meredith.edu

Critical and Creative Thinking, A Collaboration The terms “critical and creative thinking” are on the lips of many educators and echo through curriculum documents. The question is, are we working to develop these skills as effectively as we might? The Professional Education Department at The Savannah College of Art and Design is working to discover the answer to this question. This session describes a collaborative project, currently in process, that is designed to build teaching practices that can more effectively develop critical and creative thinking. The session will also include a description of the assessment process being used to measure the success of the program with students enrolled in SCAD's M.A.T. program. **Kristie Bruzenak**, Savannah College of Art and Design, 912-272-2330. Email: kbuzena@scad.edu

Creating a Design Curriculum in a Dynamic Environment Design professionals are involved with clients with design needs

that range from multimedia and print to industrial and interior design. For design educators, finding the appropriate balance between developing the design skills students require to be successful on the job market and their broad knowledge of design principles and conceptual approaches can be challenging. Should design curriculums reflect current market needs or should programs attempt to create a general, conceptual knowledge of the design discipline? This session invites papers and presentations that focus on how design programs have responded to changes in the environment by adapting their curriculum, re-evaluating classes offered, and updating the program of study. Presentation of processes used to accomplish change and evidence of how these changes affect students' professional performance will assist design educators to achieve an appropriate focus. **Claudia Scaff**, University of North Florida, 904-620-3817. Email: cscaff@unf.edu

Re-Considering Teaching the History of Graphic Design As an academic course, the history of graphic design occupies, sometimes uneasily, a space between graphic design/visual communication, art history, and studio art. Often required in graphic design programs, and taught by graphic designers, the course also occurs in art history offerings. The approaches and aims of a graphic designer may differ substantially from those of an art historian. This session intends to negotiate that space by offering responses and solutions to the problems encountered in the teaching of the history of graphic design. Art historians, graphic designers, artists, and others are encouraged to submit paper topics addressing issues, theories, and methodologies seen as essential to the history of graphic design course. These may include, but are not limited to: when to begin the history of graphic design; how to balance breadth and depth of coverage; visual communication or graphic design?; ways (chronological, thematic, technological, etc) of organizing and presenting course material; appropriate types of assessment; graphic design as art; intersections of "high" and "low" art; team-teaching strategies; and theorizing graphic design. This session aims to stimulate a re-consideration of the strategies, issues, and concerns involved in teaching the history of graphic design. **Mark Thistlethwaite**, Texas Christian University, 817-257-7477. Email: M.Thistlethwaite@tcu.edu. **Gary Keown**, Southeastern Louisiana, gkeown@selu.edu

Crossing Over: Synthetic Approaches to Teaching Education is enhanced when tacit knowledge is enabled. With the movement to a post-industrial economy comes a realization that we are certainly not alone, and as the world increases in size our making and teaching strategies must logically keep in step. We see evidence of this as artists embrace hybrid styles and methods, as designers democratically facilitate collaborations between disparate social groups, and as teachers lead their students out of the studios to tap into real-time practical applications of their topics. In addition to increasing the number of influences on a student, this strategy of pairing distinct yet complementary, or even opposing approaches, disciplines, and cultural domains may also contribute to a productive educational dialectic.

Papers are welcomed from professionals in studio practice, art history, or design who are interested in presenting documentations of projects, classes, or pedagogical structures that focus on the connections between, but are not limited to, the following: teaching and application, theory and making, academia and industry, art history and hands on making, architectural study and building, and design and consumption. The panel will discuss the theoretical and practical implications of the dialectic that is inherent to such endeavors. Proposals are especially sought that discuss projects that innovatively cross social, economic, and labor domain boundaries. **Rod Northcutt**, Rochester Institute of Technology, 773-369-7532. Email: rxnfaa@rit.edu

Beyond the Classroom: Making the Grade Research is an integral part of a graduate student's academic growth, laying the foundation for a successful future in their chosen professions. However, what about research that is not listed as part of a class syllabus? What is the academic validity of student involvement in endeavors not included in a university's course catalog? This graduate panel will examine new and exciting opportunities that may be afforded to graduate students during their scholastic career.

Community or academic programs, such as catalog productions, artistic development through visiting artist programs, and internships, are all viable, potential resources that may enhance analytical and research capabilities, and professional skills. Expanding student credentials through diverse intellectual involvement with various community projects has the potential to create viable employment candidates, proficient in their craft, collaborative in nature, elevated above the status quo.

Publications, exhibitions or conference panels are but three options that may be utilized to expand the required graduate curriculum, thereby enhancing an academic career. Panelists will discuss their academic experiences beyond conventional classrooms, as well as potential ways to engage in projects that provide intellectual inspiration and applied knowledge. **Mary Jo Titus**, University of North Dakota, 701-772-1312. Email: Mary.j.titus@und.nodak.edu

International Education for the New Millennium: Effective Intercultural Experiences This session explores current trends in international education, with an emphasis on innovative approaches to studying art in other cultures. This session is not designed to promote particular programs or institutions, but to examine how various models of education may better serve the needs of our emerging multicultural art community in areas such as studio art, art administration, art history and criticism. Papers addressing all types of international education in the visual arts, including internships, service learning, apprenticeships, tutorials as well as traditional programs will be considered. **Ginger Sheridan** and **Scott Tayloe**, Jacksonville University, 904-256-7372 or 904-256-7295. Email: gsherid@ju.edu, or stayloe@ju.edu

Digital or Traditional: Technology in Printmaking Computers are fundamental to who students are, and in printmaking the use of digital technology attracts a whole new audience. This said, will traditional printmaking in the academic setting disappear if digital technology is not incorporated into its program? And will students stay in print classes only if they can be shown how the traditional and digital work together? **Scotland Stout**, Southern Arkansas University, 870-235-4241. Email: rsstout@saumagedu or ssc601@arkansas.net

New Media in a Fine Arts Curriculum How can fine arts departments utilize new digital technologies in a fine art curriculum? Are there pedagogical approaches that have fostered creative excellence without miring the course in technical minutia? Or do you have stories of approaches that have not worked quite as anticipated? Is it better to expose students to software and new media technologies early in the academic experience so that this knowledge can be applied to fine art experience in a more integrated fashion or is there such a thing as "too much, too soon?"

This session calls for papers that address special issues relating new media to fine arts education programs. We are looking for innovative experiences incorporating new technologies into fine art programs. Share with us what some of the positive and negative issues experienced in relation to the integration of new media into the fine arts curriculum. Participants will express new perspectives on artistic practice and art and design educational theory, as they

relate to such topics as the fine arts, film, video interactive media, web sites or graphic design. Participants will be expected to make a 10-minute electronic presentation, with 5 minutes of discussion.

Patrick Fitzgerald, North Carolina State University, 919-513-2029. Email: Pat_Fitzgerald@ncsu.edu

Old School, New School, No School Giorgio Vasari founded the first art academy in Florence Italy in 1562, calling it the Accademia del Disegno. Students there learned the “arte del disegno” (a term coined by Vasari), as well as anatomy and geometry. Since that time the notion of an academy, institute, school and department of art have flourished, encompassing an ever-growing plethora of subjects, disciplines, and structure. Post Industrial Revolution saw art as “cog” in the great wheel of education and that “cog” a conglomerate made up of related yet separate dendrites or “disciplines,” resulting in a highly intellectualized hybrid of the “first academy.”

A department of art in a college must succumb to the rigid, serial structure of academe, resulting in a poor fit for the non-time bound creative student. A student in an art institute desiring to go on to graduate school must unlearn the right-brain methodology of the institute and relearn the left-brain discipline of academe, or they will find graduate work nearly impossible. Has the time come to challenge the function of “art classes” in colleges and universities? Should art institutes place more emphasis on academics so as to ensure their students success in graduate school? **Chuck Tomlins**, University of Tulsa, 918-631-2732. Email: cbtomlins@utulsa.edu. **Tommy Mew**, Berry College. Email: tmew@berry.edu

OMG, The B Minus Crisis Teaching Art and Design to Gen M's The students of Generation M or the “Me Generation” are unprecedented in their expectations of themselves and the professors that teach them. As our art departments are flooded to capacity with this new breed of student, it raises questions and concerns of how best to manage these young artists in training. In the new book by Dr. Jean M. Twenge, *Generation Me*, the author presents a portrait of the youth of today who have never known a world without the internet and have always been told that they are wonderful and deserving. These students expect “A's” in all of their art courses and easily get offended during critiques and class discussions. Should faculty change their teaching strategies to meet the needs of the Generation Me student or does the Generation Me student need an attitude overhaul in order to thrive? **Andrea Wheless** and **Scott Raynor**, High Point University, 336-841-9282. Email: awheless@highpoint.edu or sraynor@highpoint.edu

New Efficient Methods for Design Project Critique and Grading The faster a student receives comments on their work, the more effective they will be at implementing feedback points on future projects. The problem comes when an instructor has sixty-five projects from four different classes to critique, attach written comments, and grade in a timely manner. Many times this mountain of grading piles up until the mad rush of midterm or finals forces the dreaded “all-night grading session.” This panel proposes alternate methods of critique and assessment that help streamline the process, strategies that create an environment where grading and feedback becomes a tool of learning rather than just a necessary evil. **Bryan Alexis**, University of Arkansas at Fort Smith, 479-788-7240. Email: balexis@uafortsmith.edu

Charrettes and Other Immersive Experiences in Design Charrette is a French word that means “cart.” The term is said to originate from the École des Beaux Arts in Paris during the 19th century, where a cart, or “charrette,” was circulated to collect final

drawings while students frantically put finishing touches on their works. Artists, planners, designers, architects, and others sometimes utilize immersive, compressed and deadline-oriented experiences to harness the talent and energies of all participants to solve a design problem. The intensity of such an experience brings forth additional growth in a number of areas. This panel session is looking for design educators who have utilized intense, charrette-like experiences with the objective of teaching team building, collaboration, rapid decision-making and more through similar co-design experiences. **Jerry Johnson** and **Sara Dismukes**, Troy University, 334-268-3391 or 334-268-1304. Email: jjohnson@troy.edu or sdismukes@troy.edu

Innovations, Collaborations, and Inspirations: A Fresh Approach to Teaching Drawing We are seeking professionals who teach drawing in a creative and inspirational way—these methods may include intuitive, collaborative, media integration and conceptual approaches. Bring us your best ideas and most inspirational stories. We are in search of positive, insightful methods and ideas from the classroom that will inspire the drawing community to march on into the 21st Century. What motivates you and/or students to draw, especially in this techno-media age we teach in today? How can we channel the gifted and not go gifted students into having positive drawing experiences? What bridges have you made from the traditional to the innovative? **Pamela Allen** and **Gregg Skaggs**, Troy University, 334-268-3391 or 334-268-8534. Email: pallen@troy.edu or jgskaggs@troy.edu

Job Search-Tips and Sharing This session calls for presenters who have earned their MFAs within zero to five years and who are on/have recently been on the job market. What kinds of jobs/positions have you sought? What strategies for the job search do you have to share with others? What would you have liked to know before graduating with your MFA that would have been valuable for your job search? The goals of this session are to inform new and recent MFA earners in their job search. It is also to inform mentors of the MFA earner so that both constituents may be empowered in this knowledge base that enables job seekers to use their time wisely, efficiently and successfully. Especially welcome are those addressing the specialized needs of MFA recipients/candidates within the traditional craft areas. Brief, organized presentations followed by question/answer/discussion. **Julia Karll** and **Karla Freiheit**, University of Kansas, 785-840-5505 or 206-856-3727. Email: Julia1881@yahoo.com or ksf@ku.edu

The “Practicing” Professor This session will focus on strategies for graphic design/ illustration faculty to achieve tenure and promotion through their creative works. Being a practicing designer/illustrator in today's academic environment can be very confusing. Often the strength of practicing design faculty is in creating work, such as identity development, web design, illustration, etc. not in writing books or publishing papers about theoretical aspects of design. Most of the work designers and illustrators create is commercial in nature, and almost always “published.” This often creates a gray area as to what can be considered “peer-reviewed research/creative work” and standards used by other areas of an institution do not directly apply to design faculty. This leaves design faculty with many questions, for example, what can count as peer-reviewed research, and what projects are classified as service to the community? How to juggle clients and class loads? Where to look for work? Submissions for this session should be focused on ways of documenting professional design or illustration in a teaching portfolio, strategies for defending creative works as research to

faculty outside the arts, methods of finding opportunities to create work, time management, etc. **John Stanko**, University of Nebraska at Kearney, 308-236-5706. Email: stankojj@unk.edu

ART EDUCATION

Art Education Forum VI-A: Policy, Administration, and Accreditation Papers for this 2008 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 sixth session (two presented in 2007) in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again 2003 in Raleigh, NC. **Thomas M. Brewer**, University of Central Florida, 407-823-3714. Email: tbrewer@mail.ucf.edu

Art Education Forum VI-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 section 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, 864-576-4477. Email: mhightower@uscupstate.edu

Community Based Art Making: Approaches and Practices This session investigates community-based art. Its purpose is to explore theoretical and practical applications of community based art making. Research and personal experience by the presenters will help to define community and the impact of community based art on the stakeholders. Papers or presentations addressing all aspects of community based art research and practice will be considered. **Ronald Aman**, West Virginia University, 304-293-4841 ext.3136. Email: Ronald.Aman@wvu.edu

AFFILIATE SESSIONS

ATSAH: Association of Textural Scholarship in Art History Art and Art Theory: Northern Italy and Northern European Artists This session seeks papers on Northern Italian and Northern European artists and theorists (e.g., G. P. Lomazzo, Karl van Mander, Francisco Herrera, the Younger) who examined the art and artistic culture of their time. Discussion may focus on a specific text (Lomazzo's *Trattato d'Arte*) or an art form (Herrera's engravings). **Liana De Girolami Cheney**, University of Massachusetts Lowell, 617-367-1679. Email: lianacheney@earthlink.net.

CWAO: Coalition of Women in the Arts Organization Mothers of Invention II: Exploring Mixed Media, New Media This panel will examine contemporary women artists who

reside in the southeast, are a part of the academia, and are involved in the exploration of new materials, techniques, methods, and styles that employ unusual use of techniques or combinations of these materials and techniques. These women artists stretch or break the boundaries of the traditional concepts of what is perceived as traditional forms of art such as painting, sculpture, drawing, photography, etc by re-defining these mediums and materials to the viewer in a new way that reflects the experimental mode of the new millennium. **Kyra Belan**, Broward Community College, 954-201-8895. E-mail: drkbelan@earthlink.net or kbelan@broward.edu

FATE (Foundations in Art Theory and Education) Strategies for Development of Pre-College Programs Committed to Student Diversity that Impact Growth and Expansion of College Foundation Classes This session will focus on the important transition for visual arts students from secondary programs into college programs. Institutions committed to insuring that student populations for college foundation programs reflect the true diversity of our public schools in the 21st century are implementing pre-college programs that provide opportunities for greater numbers of secondary school students seriously to examine their potential to pursue the study of visual arts. In establishing a spirit of collaboration, potential for research design, and community-based learning, such programs are challenged to re-conceptualize and reposition what may be outdated concepts of visual culture. Intellectual conversation about the impact of culture on curriculum content in both secondary and college foundation classes is a conceptual bridge that hold great promise in aligning institutional vision for realizing and maintaining student diversity. In this session the studio classroom experience is the focal point where the knowledge students bring and the community from which they come become the source for innovation and exciting curriculum design. **Debra Ambush**, Savannah College of Art and Design, 912-525-4835. Email: dambush@scad.edu

VRC: Visual Resources Curators of SECAC Managing a Visual Resources Collection in the 21st Century Visual resources libraries are having a greater impact with the university environment as independent and important academic resources. As more and more visual resources collections migrate from analog to digital formats, they are being accessed from across campus and beyond instead of just by the departments in which they are housed. This session will focus on how visual resources curators are defining and managing their expanded role of image managers. Possible discussions include the necessity of creating new policies and procedures in the digital environment, how curators foresee the future of their libraries and their role as curators, or how best to provide support and training for a variety of users. This session is open to all those in the visual resources field with special consideration being given to those just beginning their careers. **Megan K. Young**, University of North Carolina at Greensboro, 336-334-3286. Email: mkyoung2@uncg.edu or megan.koza.mitchell@gmail.com

SECAC BOARD OF DIRECTORS ELECTION

Members will be sent an email link in late March for an online ballot for directors from the states of South Carolina, West Virginia, Georgia (current director Tina Yarborough is eligible for another term); and Virginia (current director Joe Seipel is eligible for another term). If you do not have internet access, and wish to vote, please call the SECAC office at 919-942-8235.

IN MEMORIAM

George Ayers Cress, 86, of Chattanooga, died on Tuesday, January 1, 2008. Educated at Emory University and the University of Georgia, he moved to Chattanooga in 1951 to join the faculty of the University of Chattanooga, now The University of Tennessee at Chattanooga, where he taught for 56 years. He served as chair of the Department of Art, and was Guerry Professor Emeritus of Art. The Cress Gallery of Art bears his name. His paintings been exhibited across North America and are in many private and public collections in the United States and Europe. He has received numerous awards and recognitions as an artist and art educator throughout his illustrious career. Cress was a longtime member and contributor to SECAC, and served as conference chair in 1966 and 1983. Memorial contributions may be made to UTC, Friends of the Gallery.

Andrew Ladis, 58, a distinguished art historian and a beloved member of the University of Georgia faculty, died on December 2,

2007. Ladis was the Franklin Professor of Art History at UGA's Lamar Dodd School of Art. A specialist in the painting of the early Italian Renaissance, he played a prominent role in international scholarship in that field, writing or serving as general editor of fourteen books and producing many articles and published lectures. Ladis was the recipient of several international awards and appointments; he was a presidential appointee to the Council of the National Endowment for the Humanities. In October 2007 he received from SECAC The Award for Distinguished Teaching, and in 2006 the Friends of the Georgia Museum of Art honored him with a lifetime achievement award for service to the community. He was a generous scholar who facilitated the work and careers of many, even beyond his own students at Georgia. William Underwood Eiland, his partner of 37 years, the director of the Georgia Museum of Art, survives him. Memorial gifts may be made to the UGA Foundation (394 S. Milledge Ave., Athens GA 30602) for the benefit of the Andrew Ladis European Travel Scholarship at the Lamar Dodd School of Art, University of Georgia.

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