



# Little Rock 2005

**S**ECAC will meet in Little Rock, Arkansas October 26-29, 2005, with the conference hosted by the University of Arkansas at Little Rock. This will be the third SECAC conference held in Little Rock. In 1989, the River Market area was hardly developed at all. This time there is much new to see. Designed by James Polshek, the Clinton Presidential Center will be open, as will be the University of Arkansas Clinton School of Public Service. Saturday activities will include an architectural tour of downtown Little Rock and its historic area, visits to area artists' studios, and other activities. As this newsletter goes to press, details are still tentative, but there will be an event for SECAC held in the Great Hall of the Clinton Library, and a reception in the restored 19th century train station that is now the home of the UA Clinton School of Public Service. As this newsletter goes to press, details are still tentative, but there will be a keynote event for SECAC held in the Great Hall of the Clinton Library, with one or more speakers associated with the design and construction of the building. A reception will be held in the restored 19th century train station that is now the home of the UA Clinton School of Public Service.

There are other places in the city that have changed in the last 15 years. The Arkansas Arts Center famed for its collection of works on paper, underwent major expansion three years ago; similarly the Historic Arkansas Museum has been enlarged. The Little Rock Public Library has new quarters including gallery space. The Greek Revival Old State House has been restored, and Central High School and its Visitor Center is now a federal park site. There will be some special sessions at the Arkansas Arts Center and the gallery area of the Public Library, and the final party will be in the atrium of the Arkansas Arts Center.

**Fees:** Conference registration fees will be \$110 regular and \$35 student prior to September 26; \$140 and \$50 after that date.

**Hotel:** The Peabody Little Rock is a renovation of what was formerly the Excelsior Hotel, where guests at the SECAC 1989 meeting stayed. The Peabody ducks swim in the lobby fountain every day. (Suggestions are welcome concerning who might be appointed Honorary Duckmaster for each day of the meeting.) Luxurious accommodations await SECAC 2005 attendees, and conference sessions will be held in meeting spaces of the Peabody and the adjacent Statehouse Convention Center. The room rate will be \$115. Reservations may be made at 501-906-4000, or 1-800-PEABODY. Their website is [www.peabodylittlerock.com](http://www.peabodylittlerock.com). **September 26** is the deadline for making reservations. The Peabody is within walking distance of restaurants, bars, shops, the Clinton Library, the Old State House, and the Little Rock Public Library. By the time of the meeting there will be some renovated areas across the Arkansas River in North Little Rock, accessible by bridges over the river, or by streetcar. Also by the fall the new headquarters of Heifer Project International will be open beside the Clinton Library. Also downtown, and a slightly longer walk, is the Arkansas Arts Center.

**Transportation:** Little Rock's airport is served by American, Continental, Delta, Northwest, USAir, and Southwest. Transportation from the airport to the hotel is best by taxi, about \$10. Little Rock is a 2-hour drive from Memphis, 6 hours from Nashville and 6 hours from Dallas. Parking at the Peabody is \$12 per day, or \$7.50 per day at a nearby city parking garage.

**2005 Members' Exhibition:** The SECAC members' exhibition, juried by Laura Heon of the Massachusetts Museum of Contemporary Art, will be on the UALR campus, with a reception and program for all attending the meeting. Please see the entry form inserted in this newsletter.

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Listed elsewhere in this newsletter is the Call for Papers, but SECAC members are encouraged to send proposals on any topic. The program committee will organize additional sessions, based on media, period, or theme, as needed to accommodate submissions. **Conference Committee:** All members of the program committee may be reached at the University of Arkansas at Little Rock Department of Art, telephone 501-569-3182, fax 501-683-7022.

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Brad Cushman becushman@ualr.edu (Gallery Curator)

## Conference Program / Call for Papers

The postmark deadline for submission of proposals to all session chairs is April 28th, 2005. The deadline is NOT elastic. The proposals should be sent by post or email directly to the chair(s) listed for each session. A submission for is required and it should accompany the proposal (no longer than two double-space pages) along with a current CV. The submission form is inserted in this newsletter and it will also be available through the SECAC conference website.

Notices of acceptance or rejection of proposals will be sent by session chair in May. Your session chair will inform you of your time allocation, usually limited to a 20-minute presentation in an acceptance letter and will send you other critically important information. If your participation in the conference program is limited to a particular day and/or time, you must indicate that in your submission. While every effort will be made to accommodate your requirements, there are many factors that determine the final schedule and it may not be possible to meet your individual needs. Also, if you have special audio-visual needs, you must include this request in your session/panel proposal. The conference chairs make the final determination about audio-visual needs based on budget restrictions.

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

## SECAC 2005 Conference Media Policy

Due to the significant cost to furnish all conference session rooms with support for electronic formats, please observe the following policy for media needs:

- Use slides for your presentation or panel if possible.
- Electronic format may be requested if that format is critical to the presentation.
- If electronic format is a necessity, the conference will provide the LCD projector and the cables, but the presenter must bring his/her own laptop.
- Internet access cannot be guaranteed, so presenters must have web site information downloaded to his/her laptop and/or have the information on a disk.

When you submit the proposal form to a specific session chair or to the conference committee, please ensure that the "Equipment Required" line is completed.

Session chairs and speakers should be aware that decisions on scheduling sessions within the program may be made based on equipment requested, in order to work within the conference budget.

Any changes in equipment requested after April 29 are not guaranteed.

## Art History

### ART HISTORY—GENERAL SESSIONS

The SECAC program committee welcomes papers in art history on any topic, especially ones that do not fall within any of the topical areas described below. The committee will organize the papers received into sessions with a period or thematic focus. **Jane Brown**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204-1099. 501-569-3182. Email: jhbrown@Ualr.edu

### SURVEYING CONTEMPORARY ARCHITECTURE

One of the most dynamic areas of current artistic activity is the field of contemporary architecture. A variety of styles—neo-modern, post-modern, high-tech, deconstructivism, regionalism, and sculptural architecture—are currently being practiced in eloquent and compelling ways, while a new generation of architects—Santiago Calatrava, Daniel Libeskind, Zaha Hadid, Rem Koolhaas, Steven Holl, among others—has received widespread recognition for the novelty and quality of their creative work. This session will explore the variety of stylistic approaches and purposes discernable in contemporary architectural practice. Papers are sought that examine exemplary buildings, noteworthy architects, new approaches to established building types, theoretical positions, or current uses of architecture for such purposes as the expression of civic and corporate identity, the commemoration of loss, and the renewal of neighborhoods and cities. **Peter L. Schmunk**, Wofford

College, Dept. of Fine Arts, 429 N. Church ST, Spartanburg, SC 29303. Email: schmunkpl@wofford.edu

### **ROCK ART: THE PREHISTORIC IMAGE AND ART HISTORY**

This session invites papers that address any aspect of rock art. Papers that explore specific art historical issues related to the study of rock art—which is, by nature, a multidisciplinary endeavor—are particularly encouraged. Research from any geographic region or from any period will be considered. Additionally, studies that focus on rock art-related material or monuments (megalithic art, geoglyphs, portable rock art, etc.) will also be considered. **Reinaldo Morales Jr.**, University of Central Arkansas, Dept. of Art, 201 Donaghey Ave., Conway AR 72035. 501-450-5779, fax 501-450-5788. Email: rmorales@uca.edu

### **FROM ORPHEUS TO MODERN ROCK: THE REPRESENTATION OF MUSICAL INSTRUMENTS**

This session focuses upon the representation of musical instruments in painting from the Renaissance to the present-day. Submissions should not discount musical expression and reception as themes revealed in the subject, composition, and style of works, yet presenters must take account of the image (or motif) of musical instruments as key in explaining relationships between music and the visual arts. Paying close attention to the prominent appearance of musical instruments and their meaning, scholars are invited to explore the topic by means of a variety of (historical) methodologies. These methodologies include but are not limited to musicological, anthropological, biographical, psychological, and iconographical. This session will be a forum in which scholars from different fields and disciplines may present diverse perspectives on the representation of musical instruments, ancient to modern, in the visual arts. **John Ciofalo** and **Robert Hopson**, West Virginia University, College of Creative Arts, West Virginia University, Morgantown, WV 26506-6111. 304-376-2944. Email: robert.hopson@mail.wvu.edu

### **ROME IN THE SIXTEENTH CENTURY**

Abstracts are invited for topics related to the art and architecture of sixteenth-century Rome. Both sacred and secular themes are encouraged, as are studies of diverse patronage. Considerations of the controversies regarding recent restoration projects are also welcome. **Debra Murphy**, University of North Florida, Dept. of Art and Design, Jacksonville, FL 32224, 904-620-1766, fax: 904-620-4038. Email: dmurphy@unf.edu

### **AMERICAN ART**

Papers on any topic and any period relating to American art, architecture and cultural history are welcome. Once proposals are received, they will be divided them into appropriate thematic sessions. **Pamela H. Simpson**, Washington and Lee University, Art Dept., Washington and Lee University, Lexington, VA, 24450. 540-458-8857. Email: simpsonp@wlu.edu

### **TAKING AIM AT THE ART APPRECIATION AND THE ART HISTORY SURVEY COURSES**

This session invites papers or interactive presentations on the two major foundational courses, art appreciation and the art history survey. What are the unique histories, heritages, traditions, philosophies, value systems, educational goals, content, and methods of the two courses? Presenters might focus on one or both courses from historical, philosophical, critical, and/or pedagogical perspectives. Audience participation will be encouraged. **Robert Bersson**, James Madison University (Emeritus), 4264 Countryside DR, Bridgewater, VA 22812. 540-879-3849. Email: RDBersson@aol.com

### **METHODS OF PSYCHOLOGICAL INTERPRETATION IN THE VISUAL ARTS: BIOGRAPHICAL, AUTOBIOGRAPHICAL, PHILOSOPHICAL, AND PSYCHOANALYTIC**

This session will explore different ways of arriving at an artist's psychology for the purpose of explaining meaning in his or her imagery. An approach which uses biography and autobiography (as well as imagery) as a "text" might give clues to the meaning of a work. It is also possible to take the principles of psychoanalysis and apply them to works, most appropriately when there are supporting facts available. Caravaggio, for example, has been studied from this point of view, although many works on him ignore his psychology entirely. Such approaches benefit from documentary reinforcement, but it is sometimes possible to infer meaning from convention and deviation from convention. For example, there are no Etruscan texts that can be read, but there have been psychological studies of Etruscan funerary art. Similarly, medieval art tells us very little about individual artists, but one can show that there are recurring psychological themes in medieval imagery. **Laurie Schneider Adams**, 224 E. 68 ST, New York, NY 10021. 212-249-2523. Email: slinky6000@aol.com

### **ANCIENT ART-OPEN SESSION**

This session will explore the rich diversity of art in the ancient world to ca. 500 C.E. Proposals are welcome on a wide range of subjects dealing with the arts of ancient western or non-western cultures, and may address issues of style, function, symbolism, patronage, historical context, or another topic. **Scott L. Karakas**, Florida Gulf Coast University, College of Arts and Sciences, Florida Gulf Coast University, 10501 FGCU, Boulevard S., Fort Myers, FL 33965-6565. 239-590-7272, fax: 236-590-7445. Email: skarakas@fgcu.edu

### **A NEW LOOK AT ART OF THE MIDDLE AGES**

The past twenty years or so have revealed a series of epiphanies about visual expression from the Middle Ages. New methodologies, newly understood contexts, revelations about architectural usage, redéciphered, but once familiar symbols have forced medieval art historians to look again at the art that they have seen so many times, and that they thought they understood. Recent publications like

Herb Kessler's *Seeing Medieval Art* attempt to summarize the flood of new understanding that art historians must now bring to the field. This session will present papers that deal with any aspect of creative re-looking at painting, manuscripts, images, architecture and decorative arts from the Middle Ages. **Elizabeth Lipsmeyer**, Old Dominion University, Dept. of Art, Diehn Fine and Performing Arts Bldg., Norfolk, VA 23529. 757-683-4678, fax 757-683-5457. Email: elipsmey@odu.edu

#### **SCIENCE AND THE ARTS, C. 1700-1900**

In recent years there has been much scholarly interest in the relationship among the arts (fine and decorative) and sciences (or, more broadly, natural and experimental philosophy) in the eighteenth and nineteenth centuries. This panel invites proposals for papers that examine the inseparable links among these disciplines, which are too often these days considered mutually exclusive. Papers may, for example, focus on such things as artists with scientific interests; scientists with artistic concerns; patronage issues of a scientific or interdisciplinary nature; scientific equipment as decorative art objects; natural history collections; medical/botanical/zoological illustration; portraits of scientists; the role of artists on scientific expeditions; visualization, looking or imaging in the arts and sciences; etc. **Andrew Graciano**, University of South Carolina, Dept. of Art, McMaster 316, 1615 Senate ST., Columbia, SC 29208. 803-777-6631, fax 803-777-0535. Email: Graciano@gwm.sc.edu

#### **PEDAGOGICAL SESSION: USING PEN AND VOICE IN ART HISTORY.**

This session focuses on teaching writing and speaking skills in art history classes. Presentations will be followed by discussions about integrating the crafts of composition and articulation into class curricula. How can teachers help students write readable, professional-quality papers and make convincing, skillful presentations before an audience? **Ute Wachsmann-Linnan**, **Nancy Tuten**, and **Kyle Love**, Columbia College. Ute Wachsmann-Linnan, Dept. of Art, 1301 Columbia College DR, Columbia SC 29203. 803-786-3159, fax: 803-786-3893. Email: uta@colacol.edu

#### **THE ART OF TRANSFORMATION**

Transformation—the radical change of character, nature or appearance from one state to another—is a theme central to many belief systems past and present. Transformation can be seen as integral to the creative process in both the formal aspects of a finished piece as well as the concepts that go into it. This session will address the art of transformation and the way artists or certain cultures express the transformation of the self, a place, or an idea. Relevant topics include investigations of shamanism, dualism, or masking; the metaphor of the journey; or the effect of technology in western or non-western art. Papers may come from any art historical period. **Laura M. Amrhein**, University of Arkansas at Little Rock and **M. Kathryn Shields**, University of Texas

at Arlington. **Laura M. Amrhein**, Dept. of Art, 2801 S. University Ave., Little Rock, AR. 72204-1099. 501-569-3182, fax 501-683-7922. Email: Imamrhein@ualr.edu or M. Kathryn Shields kshields@uta.edu

#### **OPEN SESSION FOR UNDERGRADUATE PAPERS**

This session welcomes papers on any subject of the fine arts and art history by undergraduate students. Additional sessions may be organized depending on the response to the call for papers. **Linda Cabe Halpern**, James Madison University and **Jane H. Brown**, University of Arkansas at Little Rock, **Linda Cabe Halpern** Dean of General Education, Harrisonburg, VA 22807, 540-568-2852. Email: halperlc@jmu.edu, or Jane H. Brown, jhbrown@ualr.edu

## **Studio Art**

#### **OPEN SESSIONS IN STUDIO ART**

The SECAC program committee welcomes presentations in any area of studio art, especially ones that do not fall within any of the topical areas described below. The committee will organize the presentations received into sessions with a media or thematic focus. **Michael Warrick**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204-1099. 501-569-3182. Email: mrwarrick@ualr.edu

#### **TURNINGS: THE ARTIST'S BOOK AS A TOOL OF CHANGE IN THE STUDIO**

With the increase of interest in the book arts, many artists who originally practiced primarily one or two media have begun to make artists' books. The book structure allows the artist to attempt different media and to explore the use of multiple images and the addition of text. This session invites artists and educators to discuss their experiences of expanding their own creative concepts by moving from singular artwork to the multi-page artist book. **Teresa Prater**, Converse College, Dept. of Art and Design, 580 East Main St., Spartanburg, SC 29302. 864-596-9178, fax: 864-596-9606. Email: teresa.prater@converse.edu

#### **CROSSING BOUNDARIES AND CREATING DIALOGUES**

This session seeks papers that investigate efforts to create dialogues across different media and/or dialogues between creation and reception of the work of art. Papers are invited which contextualize the visual spectrum in specific histories as well as in larger theoretical perspectives. Possible subjects may include the transformation of the mode of art by the encroachment of culture industry into the domain of art, the role of technology in the practice of art, the issue of the author or producer of the work of art in the age of infinite multiplication. This session invites papers that bring interdisciplinary perspectives to transgress traditional boundaries of art and its discourses. **Hee-Young Kim**, Dept. of Art, Box 870270, Tuscaloosa, AL 35487. 205-348-1892. Email: heeykim@bama.ua.edu

### **DOWN AND DIRTY—IN THE CERAMICS STUDIO**

This studio session invites papers or interactive presentations on contemporary ceramics. **Missy McCormick**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204-1099. 501-569-3163. Email: mmmccormick@ualr.edu

### **ART FOR CHARITABLE CAUSES**

This session will explore studio art assignments of various media where students work directly with charitable organizations in the community. Assignments of this type establish and develop ties between the college and the community, help build student portfolios, working skills, and confidence, and provide needed assistance for non-profit/not for profit organizations. Papers should provide visual examples of student work in this area, and discuss methods and strategies for developing such assignments. **Ellen Housel**, University of North Florida, 5254 Pear Tree Place, Jacksonville, FL 32211. 904-620-1767. Email: ehousel@unf.edu

### **SILVER TO PIXELS: THE FUTURE OF PHOTOGRAPHY AND PHOTOGRAPHY PROGRAMS**

Changes in technology, environmental concerns, rising costs, and discontinuing of supplies, are only a few of the issues emanating from photographers and photography programs. Through a round-table atmosphere with photographic artists, instructors, and members of the photographic industry that are on the forefront of the future, we will discuss where photography will be within 5 to 10 years and how programs should start preparing for these issues.

**Carey Roberson**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204. 501-569-3182. Email: cwroberson@ualr.edu

### **LAND AND ENVIRONMENTAL ART AND PHOTOGRAPHY**

Photography has been an integral, but underexplored, aspect of the Land and Environmental Art movement. This session seeks papers from various points of view that will help to define the interstices between photography and Land and Environmental Art. Papers may address the questions that follow, or pose new ones. Photography has often been employed as a documentary tool and thus, implies a kind of neutrality, but how exactly does photography affect the way we understand Land and Environmental Art? Is the neutrality of the documentary photograph truly neutral? What happens when a photograph commodifies art that is otherwise resistant to market forces? How have artists manipulated photography (and film or video) to develop and/or document projects? Given that many land and environmental artworks require active participation to be fully realized, can photography successfully supplant physical experience? **Kelly Wacker**, University of Montevallo, Art Dept., Station 6400, Montevallo, AL 35115. 205-665-6408, fax: 205-665-6383. Email: wackerka@montevallo.edu

### **WHAT'S SHAKIN' IN THE STUDIO?**

#### **OUTSTANDING STUDENT WORK**

This session invites presentations focusing on outstanding student work produced in the university environment.

Introductory to advanced work welcome and encouraged from all studio disciplines. Chairs TBA. Send proposals to:

**Katherine Strause**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204. 501-569-3129. Email: kastrause@ualr.edu

#### **HYBRID OR CLONE: REVISION OR REMIX**

The intersection between painting and sculpture is fertile ground for artists who have challenged the constraints of these traditional mediums. For many years, and with many means, artists like Dan Flavin, Jessica Stockholder, Polly Apfelbaum, Jim Hodges, and Virgil Marti have blended the painterly with the physical, effectively producing hybrid art forms. Given the rich lineage of works created outside the margins of conventional classification, it is curious that old semantics still define much of the critical discourse in the universities and art schools. While traditional terms and processes may still identify our art departments, many of our students are engaged with art-making activities that question, challenge, or cross these divisions. This session is for artists, especially recent and current MFA graduate students, who blend or blur the boundaries between disciplines and who propose ideas that re-vision rather than re-mix the dialogue. **Reni Gower** and **Amy Hauff**, Virginia Commonwealth University, 1000 West Board ST., PO Box 842016, Richmond, VA 23284. Email: agower@mail2.vcu.edu or ahauff@vcu.edu

#### **SILVERPOINT**

This session will be devoted to silverpoint. Artists who work in this medium are invited to submit proposals. The session will be held at the Arkansas Arts Center, where the recent silverpoint work of the SECAC Artist's Grant Winner, Carol Prusa, will be on display. **Marjorie Williams-Smith**, University of Arkansas at Little Rock, 2801 S. University Ave., Little Rock, AR 72204, 501-569-3182, fax 501-683-7022. Email: mwsmith@ualr.edu

#### **IMAGE-MAKERS' CAUCUS**

This session is designed for artists who wish to present their new work to SECAC colleagues. Proposals are welcome from artists in all media. **Gary Cawood**, University of Arkansas at Little Rock, 2801 S. University Ave., Little Rock, AR 72204, 501-569-3182, fax 501-683-7022. Email: gkcawood@ualr.edu

## **Studio & Art History**

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

This session will investigate strategies of "landscape" as representations utilizing photography, maps, geological

drawings, plans and other forms of visual/textual narrative, including new technologies. Themes may include, but are not limited to: scientific exploration, land development, urban planning, military mapping and tourism, and political boundary-making, as well as combinatory themes exploring particular fields of power, conflict, and control. Readings from the urban and regional through the global and multicultural are welcomed. Participants in the 2004 "Photography and Mapping" SECAC session are welcome to submit new and developing projects. **Geraldine Wojno Kiefer**, Shenandoah University, History Dept., 1460 University Dr., Winchester, VA 22601. 540-545-7323, fax: 540-665-4644. Email: gkiefer@su.edu

#### **LANDS OF DREAM AND MEMORY: PUBLIC ARTS, IDENTITY, AND EDEN**

Works of public art increasingly encompass land art, ecoart, and landscape design projects in place of or to accompany more conventional monuments. This session considers civic and aesthetic discourse surrounding monuments, memorials and other public artworks in the context of post-industrial nostalgia for Edenic landscapes and the so-called wilderness. Papers and presentations are sought from art historians, visual artists, curators and critics. Of particular interest are contributions exploring, 1) recent public memorials, land-based and landscape artworks that look back to the landscape tradition of the nineteenth century as they attempt to reconstruct Eden or to mark its demise; 2) civic monuments celebrating the individual victims of wars and terrorism by listing their names on a monument or denoting their separate identities in a landscape setting creating new cemeteries of stone and bronze; and 3) the collection, classification and ordering of nature by contemporary artists (Mark Dion, Kim Abeles) whose work reflects a nostalgia for control and perhaps preservation of nature through systematization and taxonomy that defined the 19th century naturalists. **Claire Black McCoy** and **Mara Adamitz Scrupe**, Longwood University. Claire C. Black McCoy, Longwood University, 201 High St., Farmville VA 23909. 434-395-2291. Email: mccoycb@longwood.edu

#### **BAUHAUS: AN IDEA OR A HISTORY?**

Despite the political upheaval and its brief existence, the Bauhaus kept growing in name and stature. The school gave the world a vision of modernity and analytic design processes. The painters and designers challenged conventional theories and their manifesto promised a lot for 20th century industry and lifestyle, but did it deliver? And was it an intervention against mediocrity or a pure utopian idealism? The session will discuss the legacy of the Bauhaus movement and whether their design principles have a place in today's curriculum or belong to a bygone era. This is an opportunity panelists to reassess the Bauhaus design functionality and modernist aestheticism in general. **Owiredu Baffour**, University of North Florida, Art and Design Dept., St. Johns Bluff Road S., Jacksonville, FL 32224. 904-620-3829. Email: obaffour@unf.edu

**AMBUSHED—ART AND CENSORSHIP IN THE BUSH ERA**  
In light of the recent events, the topic of censorship is again in the forefront and has renewed life. This session is a follow-up to a session on censorship, Contained/Controlled, held in 1996 at the SECAC Conference at Richmond, Virginia. However, this session will specifically focus on works censored, removed or destroyed as a result of the new conservative movement associated with the Bush White House. Recently works have been censored as a direct result of 9-11 as well as those artworks that are being censored in light of the new neopatriotism and or in the fervent effort not to offend and be politically correct. In addition, many groups are using the events of 9-11 as an excuse to remove artworks they deem offensive even though they may not have anything to do with the terrorist acts committed. Papers are sought from artists who have had their work censored in the last four years or in light of the events of 9-11; museum or gallery curators who have been forced to remove works of art from current exhibitions; museum or gallery curators who feel some form of self-censorship is appropriate; and historians who can begin to place these events into historical perspective and contemporary context. **Trina Renee Nicklas** and **Steven Bleicher**, Art Institute of Fort Lauderdale, Arts and Humanities Program, 1799 S.E. 17th St., Fort Lauderdale, FL 33316. Email: tnicklas@aia.edu, or stbleicher@aol.com

#### **PUBLIC WORKS, ACADEMIA, AND THE COMMUNITY**

This session invites papers or interactive presentations focusing on public works facilitated by art faculty and campus programs both on campus and in the community. **Keith Smith**, Kennesaw State University, 1000 Chastain Road, Building 29, Kennesaw, GA 30144. 678-797-2041, fax 770-499-3345. Email: ksmith1@kennesaw.edu

#### **SOUTHERN PAINTING: DEFINING A STYLE**

This studio/art history session invites papers or interactive presentations investigating the question "What is Southern Painting?" Themes may include but are not limited to portraiture, landscape, and eclectic iconography. **Katherine Strause**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock, AR 72204. 501-569-3129. Email: kastrause@Ualr.edu

#### **RECLAIMING THE BEAUTIFUL**

Since the beginning of the 20th century, the concept and pursuit of 'the Beautiful,' once assumed to be an inevitable goal of any artist of note, has fallen into critical disrepute. Following the swing of the pendulum, beauty as a primary preoccupation of an artist has come to be regarded as frivolous, slight, or even worse, bourgeois. Artists of the stature of Anish Kapoor and Ross Bleckner seem undaunted by taboos surrounding the beautiful, as is evident in their work. And they are not alone. The existence of a taboo offers sufficient justification for exploration. For this panel participants are invited who will examine either the historicity of the concept and exile of the beautiful or will

discuss work by artists who have overcome the prohibition against the beautiful and shamelessly embrace it in their art practice. **Carol Leake**, Dept. of Visual Arts, Campus Box 906, Loyola University New Orleans, 6363 St. Charles Ave., New Orleans, LA 70118. 504-861-5467, fax: 504-861-5457. Email: ccleake@loyno.edu

### **MESOAMERICAN INFLUENCES AND LOCAL INNOVATIONS IN THE AMERICAN SOUTHEAST**

This session will address Mesoamerican influences and local artistic innovation in Pre-Columbian art of the American Southeast. Topics are encouraged from art historians and artists from all areas of the American Southeast. Arkansas itself has a rich artistic tradition that includes the Caddo and Quapaw cultures. As evidenced by the Chicago Art Institute's current exhibition, "Hero, Hawk, and Open Hand," this panel presents a timely opportunity to expand the discussion created by such an exhibit. **Stephen Driver**, Brescia University, Art Dept., Owensboro KY 42301. 270-686-9526. Email: stephend@brescia.edu

### **DRAWING AND WORKS ON PAPER AT THE ARKANSAS ARTS CENTER**

This session will meet at the Arkansas Arts Center, noted for its collection of works on paper ([www.arkarts.com](http://www.arkarts.com)). Papers are welcome on works in the collection, or on topics or works that relate to the holdings of the museum. If possible, works under discussion, or related works, will be available for viewing in the museum's study center when the session is held. **Floyd Martin**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock AR 72204-1099. 501-569-3182, fax: 501-683-7022. Email: fwmartin@ualr.edu

### **THE CURATORIAL PROJECT**

Curators, studio and art history faculty are invited to submit papers or interactive presentations that examine recent or proposed curatorial projects for university galleries. **Brad Cushman**, University of Arkansas at Little Rock, Dept. of Art, 2801 S. University Ave., Little Rock AR 72204. 501-569-8977. Email: becushman@ualr.edu

## **Art Education**

### **ART EDUCATION FORUM**

This panel is one of a continuing series of Art Education Forums held at SECAC annual conferences. Papers for the 2005 SECAC panel will represent an ever-growing professional array of arts educational interests for all levels of public education. This art education venue offers an excellent regional opportunity for art educators to develop and present new ideas in a forum other than the National Art Education Association. All art educators are welcome to participate and topics can include art education policy, teacher preparation, preK-12 art education, or any other relevant topic. **Thomas M. Brewer**, University of Central Florida, Dept. of Teaching and Learning Principles, College

of Education, PO Box 161250, Orlando, FL 32816-1250. 407-823-3714. Email: [tbrewer@mail.ucf.edu](mailto:tbrewer@mail.ucf.edu)

### **SECAC ART EDUCATION POLICY COMMITTEE**

This subcommittee updated and revised the SECAC Art Education Policy Statement written and approved in 1995. The new 2004 statement was approved by the SECAC Board and membership in Jacksonville, and endorsed by the Florida Higher Education Arts Network. The committee will discuss and update the implementation, dissemination, and endorsing process for this new statement. The Art Education Committee is also working on a number of additional off policy issues relating to teacher training, promotion and tenure, educational research, and general arts education. All SECAC members are invited to this annual meeting.

**Thomas M. Brewer**, University of Central Florida, Dept. of Teaching and Learning Principles, College of Education, PO Box 161250, Orlando, FL 32816-1250. 407-823-3714. Email: [tbrewer@mail.ucf.edu](mailto:tbrewer@mail.ucf.edu)

## **Affiliated Sessions**

### **ASSOCIATION OF TEXTURAL SCHOLARSHIP IN ART HISTORY (ATSAH)—OPEN SESSION**

This panel welcomes papers that use texts as the basis of art historical research. **Liana Cheney**, University of Massachusetts, Lowell, 112 Charles St., Boston, MA 02114. Fax: 617-557-2962. Email: [lianacheney@earthlink.net](mailto:lianacheney@earthlink.net)

### **CWAO: COALITION OF WOMEN IN THE ARTS ORGANIZATION**

Individuals interested in being part of a panel presented by the Coalition of Women in the Arts Organization are invited to submit proposals. **Kyra Belan**, Broward College, PO Box 6735, Hollywood, FL 33024. Email: [kbelan@broward.edu](mailto:kbelan@broward.edu)

### **FOUNDATIONS IN ART: THEORY AND EDUCATION (FATE)—OPEN SESSION**

FATE is a national organization dedicated to promote excellence in the development and teaching of college-level foundation courses in both studio art and art history. FATE's membership is diverse including full and part-time faculty members, art school administrators, department chairs and graduate students from colleges and universities in the United States and abroad. Our mission is to provide a forum that encourages exchange, development of strategies, goals and understanding in the foundation art curriculum. This session is open to any aspect of foundation teaching. Participants do not necessarily need to be members of FATE. Chair, **Scott Betz**, Winston-Salem State University, and **Alison Denyer**, Savannah College of Art and Design. **Scott Betz**, Dept. of Fine Arts, Winston-Salem State University, Winston-Salem, NC 27110. Email: [betzs@wssu.edu](mailto:betzs@wssu.edu)

## Visual Resource Curators

### **Session 1: NUTS AND BOLTS OF DAMS (DIGITAL ASSET MANAGEMENT SYSTEMS)**

### **Session 2: IMAGE RESOURCES FOR DAMS**

Session 1 will host informative presentations on how DAMS work, what DAMS are available, and how to choose a DAMS for your particular collection and department. Session 2 will give attendees information on how to obtain image resources for their DAMS. Presentations for both seminars may include reviews of commercially available image collections, standards for in-house digitizing, an overview of digital equipment (cameras, scanners, projectors), and other related topics. **Christine Hilker**, Smart Media Center, School of Architecture, University of Arkansas, Fayetteville AR 72701. 479-575-3677. Email: [chilker@uark.edu](mailto:chilker@uark.edu)

## News of Members

Robert Bersson's art appreciation/art history text, [Responding to Art: Form, Content, and Context](#), was published by McGraw-Hill (2004). Bersson is Professor Emeritus of Art and Art History at James Madison University.

Anna Fariello was curator of two contemporary metal exhibitions this year. [Hammer & Hand: Contemporary American Metal 2004](#) was organized for the Calvin College Art Gallery in Grand Rapids, Michigan. The work of 25 emerging artists reveals new trends and ideas being explored by today's metalsmiths. [Metal/Southeast](#) at the William King Regional Art Center in Abingdon, Virginia, included the work of seven regional artists who have had substantial careers in the region.

## Help

The SECAC Archives at the University of Tennessee does not have a copy of volume 8, #2 (fall 1975) of the [SECAC Review](#). If you have a copy to donate, please email the SECAC office at [secac@ncrrbiz.com](mailto:secac@ncrrbiz.com), call or fax at 919-942-8235.

### **secac**

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