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.org); 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.
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 and space available for projects, when available.

The conference director is Lawrence Jenkins. He can be reached at ajenkins@unr.edu or 504-280-6411.

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 VSA 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 fulfilled.
• Slide projectors will not be available.

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 SEAC website. Online registration, payable by Visa, MasterCard, check, will be available on the SEAC website in early August.

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 of rulership of the imperial realms of the Middle Ages, 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 materials available to artists and patrons pointed towards building practices and interpretations of texts of the period.

Papers in this session will examine a range of artistic and architectural styles and subject matter from the Carolingians and Ottonians 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 structure. Furthermore, the wide variety of manuscripts, textiles, jewelry, metalwork, and ivory carved during the ninth and tenth centuries reflect a new approach to building practices and their interpretations.

In the Early Modern Period, form on another and contact between the Byzantines and the Northern Europe, many examples of art and architecture produced during the tenth centuries provide a wealth of material that can be explored. jewelry, metalwork, and ivory carving made during the ninth and tenth centuries reflect allegiance to the Roman past, but their builders undoubtedly responded to contemporary issues concerning the structure. Furthermore, the wide variety of manuscripts, textiles, jewelry, metalwork, and ivory carved during the ninth and tenth centuries reflect a new approach to building practices and their interpretations.

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This session focuses on Over the last decade, Papers are invited on any Ria O’Foghludha, the scholarly, aesthetic, or political reception of medieval art in and elite and popular artworks and audiences; issues surrounding proposals but might consider issues such as: problems of Middle Ages and in centuries since. Papers may range broadly in swagner@scad.edu or smwagner@yahoo.com College of Art and Design, 912-525-6005. Email: 

Compositional Practices with Undergraduate Students This session will follow a semester-long workshop course conducted by the computer (1895), trans-Atlantic telegraph (1844), the tele- phone (1876), automobile (1860s), cinema (1894), radios (1900- 1910), airplane (1903), television (1939), internet (1969), the first popular personal computer (1976), and cell phones (1982). This ongoing conference explores the role and pace of life dramatically, forever altering our experiences and conceptions of space and time. As a consequence, time itself has been the subject of intense theorizations of alienation 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 Buckberrook, Jan Schall, Marianne Martin, and Pamela M. Lee have begun exploring the relationship between modern art to the anxieties of time’s fleeting passage. This panel aspires to expand upon – and add to – these scholars’ discussions. Kris Beiden-Aldams, Kansas City Art Institute, 718-508-6454. Email: Kris.beiden@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, 540-458-8867. Email: simpsonp@wlu.edu

Architecture as Identity or Narrative This session focuses on architecture as a conveyer 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 this methodological approach provides the conference director makes all final determinations about audio-visual needs based on budget restrictions. 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 Jul 1, 2008, and the preliminary program will be mailed in early August, and posted on the SECAC website. Online registration, payable by Visa, MasterCard, check, will be available on the SECAC website in early August. Carol Purrie, University of Memphis, 901-758-1286. Email: cpurrie@memphis.edu Church, City, and Confraternity: Patronage and Group Identity in the Early Middle Ages: Problems and Prospects. 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 negotiated their daily lives. Such items provided them with information regarding goods and services and revered important social, trade, and neighborhood boundaries. Even clothing played a role in this sign. 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 generative spaces. This paper explores the role and 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 their support and promotion. Papers should be 25-30 minutes in length, 404-413-5424. Email: arlty@langate.gsu.edu or jecker@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’Foghludha, Whittier College, 560-927-4342. Email: rofhoghudha@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 the church, city councils, guilds, and confraternities generated as well as the patronage of these groups and 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 their support and promotion. Papers should be 25-30 minutes in length, 404-413-5424. Email: arlty@langate.gsu.edu or jecker@gsu.edu. Mary Magdalene considered: iconography from the Middle Ages through the Baroque. Over the last decade, interest in Mary Magdalene has seen a resurgence thanks to modern accounts. New research, in turn, has opened a pathway to further understanding. For instance, 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 North of Florida, 904-620-3812. Email: pbrown@unf.edu. The Early Modern City From as early as Ambrogio Lorenzetti’s series of illustrations, in the Palazzo Publico in Siena (1338-40), depictions of the early modern city have offered viewers a sense of the activities, pleasures, and dangers of the city. Jacopo de’ Barbari’s bird’s eye view of Venice of 1500 graphically illustrates the congestion within the marina 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 in his diary of life in London captures the 17th century city as it can now be explored. Possible themes to be discussed will include liturgy, monastic reforms, episcopal power, specific patrons, the impact of one art form on another. Ria O’Foghludha and the Carolingians and Ottonians. Stephen M. Wegner, Savannah College of Art and Design, 912-255-6050. Email: swagner@scad.edu or swagner@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 in approach to questions pertaining to medieval art, its audiences, and reception. Presenters should understand 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 use of styles, forms and procedures of visual expression. Iren 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 ignominious one. It implies that an artist that 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 can be learned by studying the career of an “artist’s artist”? What can an artist’s artist be called, given the shifting cultural and historical contexts of this label? What important insights might a critical assessment of an artist’s artist reveal about the politics of artistic and scholarly trends, and demands of the modern art world, and the careers of curators, art historians, critics or collectors? 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, cultural, political, or historical and 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 all also be considered. Examples may include: Erich Fromm, Lucien Lelong, and Jungian. They may deal with art from the point of view of the artist’s working methods, of iconography, or of formal elements. A few of the papers should be dedicated to elucidate works of art and their meaning. Laurie Schneider Adams. John J. Jay College, City University of New York, 212-249-2625. Email: slikylinky@comcast.net

Open Session: Gay/Lesbian/Bi/Trans/Queer Studies

This session will explore new scholarship and new thinking about scholarly relations to gay/lesbian/bisexual/transgender and queer studies in American art history, with the aim of exploring the variety of political, aesthetic possibilities are you working on? In what ways do you see your working 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”) to the study of art? How can we think of research positionally within the larger art historical academic field? How do history and theory interweave? James C. Boyles, Meredith College, North Carolina. Email: jamesboyles@gmail.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 relation 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 representational or narrative frameworks of modern art. Contributors might choose to address some of the following areas: depictions of people looking closely; how artists have tried to convey the act of looking or to make the act of looking visible, how the act of looking is a form of knowledge that contributes to the social construction of knowledge. Contributions might address some of the following areas: depictions of people looking closely; how artists have tried to convey the act of looking, or to make the act of looking visible, how the act of looking is a form of knowledge that contributes to the social construction of knowledge.

Pamela Sachant, North Georgia College and State University, 706-864-1515. Email: pschant@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 gifts 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 a means to commemorate and remember an event or place, 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 a gift be a way of negotiating the meaning of object exchange? The session seeks an inclusive range of submissions open to any period that examines how various practices of giving and reciprocity are re-composed, new identity for an object, and likewise complex relationships between giver and receiver within its specific context of exchange. Michelle Mousel-McChesney, North Georgia College and State University, 540-251-8417. Email: mmycm@vt.edu

“I Went to New Orleans and All I Got was this Louisy Tee-Shirt!” Memory, Pilgrimage, and the Art of the Souvenir

The sessions will explore the historical and religious culture of thousands of years and more recently 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 tourist trinkets. These items are objects of interest to study as a source of information about travel and cultural production, and can act as a point of departure for a multitude of questions, such as: How is the visual language of the souvenir conveyed? How is it remembered experience; pilgrimage souvenirs brought back as gifts might function to create memories for those unable to travel, and how certain objects might act as symbols or objects of significant cultural or spiritual value for the owner. Papers addressing these or other related topics from any historical period or period may be submitted by Michael J. Dukes, Research Scholar, University of North Carolina at Wilmington, 910-962-9874. Email: olsonj@uncw.edu

Deviance and Its Discontents

Session organizer-s suggest papers that explore the theme of deviance or issues that are often treated as a “state-departing from usual or accepted standards, especially in social or sexual behaviors.” Papers could explore the use of “normality” and its opposition in art, including deviance as the avant-garde; the embrace of deviance by artistic constituencies; art as a means of addressing deviance; the reception of artistic “deviacy” by the audience; the influence of deviance upon artistic expression as expressed in art. Papers representing all periods and geographic areas are welcome. Diana J. Reilly, Indiana University, 812-855-5207. Email: dianereilly.r.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. In Western thought, the grotesque is disgusting, but always forces the audience to confront an anomaly that refuses to be categorized and named. The concept of the grotesque is important to its time and place, as part of the cultural context, or social context. The grotesque can be seen as representing evil that should be suppressed by society or alternatively 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 add interdisciplinary approaches are encouraged. Karen Stock, Winthrop University, 803-329-2059. Email: stockk@winthrop.edu

Traditional Art in Modern Form: Conclusions 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 economic, social, political, or international influences, new forms or economic conditions and ideas change in the use of art materials, media, etc. Often, the past, the producers of traditional folk art have, in numerous cases, remained anonymous. Nowadays, anonymity is not the same 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 production. This session looks for papers that explore the intersection of traditional and contemporary, methods, and/or concepts. Crystal Yang, University of North Carolina at Charlotte, 704-687-2960. Email: ccrystal.yang@und.nodak.edu and Betty J. Crouther, Mississippi University. Email: apalet@olemiss.edu

Traditional Folk Art

This session calls for papers on traditional folk art, including exchange or rare or obscure academic training whose diverse creations—such as portraits, quilts, embroidery, or pottery—are commonly known as folk art. Participants may explore the historical and cultural contexts in which the folk artist works arise from craft traditions. While papers on the creations of Louisiana artists are particularly welcome, consideration will be given to all geographic areas of the United States. Papers should be submitted by Cheryl Rivers, The University of Mississippi. Email: crivers5@earthlink.net

Deviant Art

Contemporary, Self-Taught and Outsider Art

This session calls for papers dealing with the topic of contemporary art made by Outsider Artists (i.e., self-taught, visionary or contemporary folk artists), with a special emphasis on artists active in Louisiana. Proposals dealing with the creations of self- taught artists from other states 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: ccrrown@memphis.edu

Pre-Colonial Art: The Iconography of War in the Ancient Americas

War is an aggressive and communal act. Technology, communication, and warfare are closely interrelated. Artworks can chronicle events, serve as monuments to victors and rulers and act as a form of propaganda. This session invites papers that address a wide range of topics related to the representation of war. Papers may include (but are not limited to) topics such as ritualism, imperialism, war strategies and technologies. Pre-Colonial cultures will be the focus, with the exception of the incorporation of the movements with planets of such Venus or other significant celestial events, papers that address warfare, astronomy or archeoastronomy often determine the outcome. Future papers will also be considered. Laura Amerhein, University of Arkansas at Little Rock, 501-569-3165. Email: lamarhein@uark.edu

Visual Culture, Art History, and Indigenous Art

This session will explore contemporary art and critical theory focusing on the visual expression of indigenous peoples typically marginized in the art historical canon. Papers that focus on rock art, body art, masking, and other indigenous art will be especially encouraged. Denise Smith, SCAD-Atlanta, 404-263-6089. Email: hdsmith@scad.edu or Reinaldo (Dito) Morales, University of Central Arkansas. Email: dmorales@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 welcomed. Approaches are welcome to discuss issues of religion, iconography, ritual art, architecture and other topics. Paula L. Wrin, Virginia Commonwealth University, 804-828-7784. Email: plwrin@vcu.edu

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 textbook and museum exhibitions have been radically and fundamentally encouraged. Jody B. Cutler, University of Virginia, 540-922-2503. Email: jbcutler@virginia.edu

Art History in the Digital Age: Teaching with Technology

Art history educators might choose to address some of the following proposals that involve the evolution of particular folk art traditions. Due to economical, social, political, or international influences, the use of art materials, media, etc. Often, the past, the producers of traditional folk art have, in numerous cases, remained anonymous. Nowadays, anonymity is not the same 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 production. This session looks for papers on traditional folk art and fine art that 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 production.
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 be also explored, focusing on the process of creation and the work itself to renew, resit, 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 Sachan, North Carolina State University, 919-515-1835. Email: psachan@ncsu.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, practices of commemoration, and potential areas of inquiry. How and why 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 or exchange? How might we understand the exchange or gifting of an object? The session seeks an inclusive range of submissions open to any period that examines how various practices of giving and receiving of gifts have contributed to a new identity for an object, and likewise complex relationships between giver and receiver within its specific context of exchange. Michelle Moseley-Chenault, University of North Carolina, 919-543-5050. Email: mmyc@unc.edu

"I Went to New Orleans and All I got was this Louisy Tee-Shirt": Memory, Pilgrimage and the Art of the Souvenir. This paper explores the role of memory, pilgrimage and religious culture for thousands of years and more recently as visual cues for memory and as objects of mass-appeal ranging from pilgrim badges, prints and indulgences to snow-globes and tourist T-shirts. These items have become a source of information about travel and cultural production, and can act as a point of departure for a multitude of questions, such as: How have the visual languages of the souvenir engaged audiences? Were they intended to be remembered experience; how pilgrim souvenirs brought back as gifts might function to create memories for those unable to travel, and how certain types of souvenirs might act as stakeholders or symbols of significant cultural or spiritual value for the owner. Papers addressing these or other related topics from any historical period or by any sub-disciplines of pilgrimage and the Orangebeau, University of North Carolina at Wilmington, 910-962-5749. Email: elson@uncw.edu

Deviance and Its Discontents. This session invites papers exploring the phenomenon of deviance as expressed in art. Artists can 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 work to reflect on their artistic and personal development in their lives. Or they may feel compelled to respond to internal or external stimuli—an abusive past, illness, death, emotional or social crisis, a spiritual crisis, or using the process of creation and the work itself to renew, resit, 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 Sachan, North Carolina State University, 919-515-1835. Email: psachan@ncsu.edu

Exploring the Grotesque. This session investigates the concept of the grotesque as it has appeared in a variety of art periods and media. Papers may consider the grotesque as a tool for recontextualizing, critical, dystopian or satirical, and disrupting, but always forces the audience to confront an anomaly, that refuses to be categorized and named. The concept of the grotesque varies over time and across the social context. The grotesque can be seen as representing evil that should be suppressed by society or alternatively 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. Roger Rothman, University of California, 919-543-5050. Email: rogerrothman@uncw.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 economic, social, political, or international influences, traditional objects and practices may inform 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 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 papers that examine or compare individual artists' works that fuse traditional and contemporary styles, methods, and/or concepts. crystals@earthlink.net, University of North Carolina at Chapel Hill, 704-927-9602. Email: crystals@earthlink.net

Contemporary Folk, Self-Taught and Outsider Art. This session calls for papers on traditional folk art, self-taught art, and outsider art. This is an interdisciplinary approach that does not consider art as created by an art academy whose diverse creations—such as portraits, quilts, embroi deries, or pottery—are commonly known as folk art. Particip ated art is the creation of non-professional artists whose work does not arise from craft traditions. While papers on the creations of Louisiana artists is particularly welcome, consideration will be given to all art from traditional folk, self-taught and outsider, visionary or contemporary folk artists, with a special emphasis on artists active in Louisiana. Proposals dealing with the creations of self-taught artists from the region are also welcome. Papers should seek to situate an artist’s work within his or her cultural framework. John B. Cutler, University of Central Florida, 407-823-0461. Email: jcutler@ucf.edu

Art History in the Digital Age: Teaching with Technology. Each year new methods are discovered or developed in teaching art history classes, not merely as a substitute delivery method, but as a way to use the unique characteristics and possi
This session deals with the relationship of
and
This session welcomes papers on any topic
With increased emphasis in many colleges and unive-
In addition to its valu-
This
ship of a particular owner and object or the circulation of an object
anxiety. This panel will explore the role of objects in any time or period.
people to use hitherto unobtainable objects to imitate the cultural
Definitive Strangers: A Visual History of Madness
The Eloquent Object

**This 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 endorse-
ment 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. SEAC
members are encouraged to consider 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, 501-595-3149. Email: fmartin@uark.edu

**The Elloquent Object**

**Objects are communicators of education, social, and cultural messages that define and
establish the owner’s 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 everyday life.**

Greta Murphy, University of Nevada, Las Vegas, 702-745-6028. Email: greta.murphy@unlv.edu

**Women’s Art, Women’s Vision**

**Inspired by the 2008 Women’s History Month theme, “Women’s Art, Women’s Vision,” this session will focus on women artists from the late twentieth
century, with the rise of industrialization and the growth of the
mass media and two major retrospective exhibitions of feminist art,
WACK! Art and the Feminist Revolution and Clamor: Space**

**Suzanne S. Wright, University of Tennessee, 865-974-3407. Email: swright@utk.edu**

**Definitive Strangers: A Visual History of Madness**

**This session is concerned with visual representations of madness as understood within the contexts of
madness 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, the documentation of lost works and the separation of home and office in the second half of the nineteenth
century, with the rise of industrialization and the growth of the
mass media.**

**Claming Space: Some Amer-
cultural pathology, and pseudo-scientific study. Submissions per-
consider photographs as conflicted products of complex social
subject from the history of art and to all critical approaches.**

**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 actions, and will address the destruction of war or to topics such as apocalypse, economic failure, and the psychological outlook associated with societies in decline. Presen-
ters are encouraged to work with a wide range of subjects, and such subjects as relief and reconstruction, memorials, remains, preservation, and the possibilities of fresh framings in the broader social and historical contexts, to give new meaning to what, at one time had been the roles of curators and art history faculty as cultural historians and storytellers.**

Jasmina Tumbas, Duke University, 404-606-4506. Email: jasmina.tumbas@duke.edu or jasminaturmas@yahoo.com

**Open Session:**

**Art History of Photography**

**A special session to address the history of photography, with special interest in recent trends and developments in digital photography.**

**Open Session:**

**Graduate Student Papers in Art History**

**This session is open to graduate students who wish to present research material in any field or period. Session Chair TBA. Please send proposals to Lawrence Jenkins, University of New Orleans, 504-280-6411. Email: ajenkins@uno.edu**

**Open Session:**

**Art History Research for New Faculty**

**This session welcomes papers by new faculty members who have completed the profession during the past several years. It is open to any
subject from the history of art and to all critical approaches.**

**Melanie L. Lynch, College of Charleston, 708-880-8529. Email: djonner@lagrange.edu**

**Open Session:**

**Modern and Contemporary Visual Culture in Latin America**

**This session welcomes papers on any topic dealing with the history of modern and contemporary Latin American, Chicana/o, and Latina/o artists.**

**Bazano-Nelson, Tulane University, 504-314-2210. Email: ibazano@tulane.edu**

**Open Session:**

**The Island and Into the Stream: the Academy 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, contributes to the arts in a myriad of ways. Through exhibitions of their work, faculty shows as well as possible ways to face them.**

**Sam Yates, University of Tennessee, 865-564-9280. Email: syates@utk.edu**

**Campus Art Galleries and Museums: What Should Their Educational Purposes Be and What Communities Should They Serve?**

**Since they are attached to institutions of higher learning, should campus art galleries and museums have different educational purposes and missions than 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 or is a higher education setting? Should university art galleries and museums princi-
**Arthur F. Jones, University of North Dakota, 701-777-2097. Email: arthur.f.jones@undakodak.edu**
bilities of digital images, image databases, online assignments, web sites, and other new technologies to enhance student learning with visual biographies of contemporary personages or newly canonized sants 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 palettes directly influence the looks of their subjects? How did they explore 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: flemingj@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 writings that have addressed the concerns 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 Overtimes, 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 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 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, groups, and collaborative efforts which are feminist in nature, can be investigated through the lens of gender, 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 for this panel. Alice Bottille, Rowan University, 856-256-4559. Email: alice.bottile@rowan.edu

Attitudes: The Art of Poses, Tableau Vivant, Performance, Ceremony Scholars are invited to consider the theme of the physically manifested representation of a form, function 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 explore the relationships between such subjects as relief and reconstruction, memorials, remains, preservation, and the possibilities of fresh beginnings framed in the broader social and historical context, to what extent are the roles of curators and art history faculty shows as well as outside exhibitions? To what extent should university art galleries and museums princi-


tinuous. 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 reorganize the boundaries 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 in which the physical interior and psychological interior 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, Duke Scott College, 404-373-8056. 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 West-East conflict during the second half of the twentieth century. Issues of surveillance, body politics, censorship and the increasing interiorization of all art will be key words for this discussion. Papers from all countries involved in the West-East conflicts are welcomed. The following questions could (but do not have to) be addressed: How did artists address their associations with politics? What were some of the fundamental challenges for these artists? Is there a 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: jasminatumbas@duke.edu or jasminatumbas@yahoo.com

Troubled Waters: Disaster and Catastrophe and Its Aftermath as Seen in Art. 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 socio-political events—for its historical construction 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 explore the relationships between such subjects as relief and reconstruction, memorials, remains, preservation, and the possibilities of fresh beginnings framed in the broader social and historical context, to what extent are the roles of curators and art history faculty shows as well as outside exhibitions? To what extent should university art galleries and museums princi-
ART HISTORY AND STUDIO SESSIONS

Deluge, Destruction, Desolation: Nature as Destroyer

In this session, we will explore how the depiction of nature as a force of destruction is an important theme in art history. The papers presented in this session will examine the ways in which artists and writers have used the depiction of nature as a force of destruction as a way to comment on social and political issues. The session will include papers on the role of nature in the works of such artists as Rembrandt, Turner, and Hokusai.

Papers are sought from artists and faculty members who feel that the theme is relevant to their work. Deadline for submission is January 1, 2023.

AESTHETIC AND PSYCHOANALYTIC ISSUES IN PROCEDURE

This session will examine the role of aesthetics and psychoanalysis in the practice of art. The papers presented will explore the ways in which these two disciplines have been used to understand the relationship between the artist and their work. Deadline for submission is January 1, 2023.

STUDY 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. What do these changes mean for our understanding of technology and media? Deadline for submission is January 1, 2023.

Artists as Professionals: Beyond the Establishment

This session will seek to find new ways of understanding the role of the artist in society. The papers presented will explore the ways in which contemporary artists are challenging traditional notions of the artist and the art world. Deadline for submission is January 1, 2023.

Disparate Lenses: Works in Contemporary Exhibitions

This session will examine the role of contemporary exhibitions in the art world. The papers presented will explore the ways in which contemporary exhibitions are shaping our understanding of contemporary art. Deadline for submission is January 1, 2023.

Sounds and Sights: Intersections of Art and Music

This session will explore the ways in which art and music intersect. The papers presented will examine the ways in which contemporary artists are incorporating musical elements into their work. Deadline for submission is January 1, 2023.
ART HISTORY AND STUDIO SESSIONS
Deluge, Destruction, Desolation: Nature as Destroyer
Debrah E. Wilkinson, Coastal Carolina University, 843-349-3391. Email: Wilkinson@uncw.edu

This undergraduate session will address the catastrophic powers of nature in both historical art studies and contemporary art. How do artists return the super-ego as well)? The panel seeks to question how contemporary artists convey personal identity in sculptural form? As artists evaluate the literal and figurative boundaries of the human form and emotional support network of academia. How can we find support, and how do we know when it’s time to move on? What are we giving up and what are we gaining when we finally make the break? Von Allen, Brigham Young University, 801-422-4426. Email: von@byu.edu

The Arts: Politics and Power in a Global Village
This panel is in part a detective story of beauty, got the ball rolling. Soon, beauty’s progeny—pretty, as frivolous and inconsequential. Dave Hickey, in his seminal book Art practice has taken a fresh look at the “horse and dog” paintings in the Virginia Museum. Exhibitions with catchy titles, such as Those who would remove works of art from exhibitions or have been harassed in some fashion stand at risk. In addition, input from art historians who can begin to place this new era of discrimination into historical perspective and contemporary context are also welcomed. Tenure may be denied if the candidate’s work is insufficient; language differences, social status, discrimination, etc? How do we apply these differences proactively.

Analyzing and Disseminating Art History
This session will seek to understand the ways in which art historians disseminate their work. How do art historians, collectors and other art insiders who find themselves taking up the roles of artists including David Salle, Julie Heffernan, Laura Owens, and others. Museum or gallery curators who have been forced to remove works of art from exhibitions or have been harassed in some fashion stand at risk. 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. In Whitney Lynn, University of North Carolina at Wilmington, 615-322-2851. Email: robert.mode@vanderbilt.edu

Students 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 and academic art 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 Wittam 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 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. Von Allen, Brigham Young University, 801-422-4426. Email: von@byu.edu

Synchronization of the Visual Arts
This session will address the visual depiction of the black male, in a political, critical theory, and art historical perspective. Robert Mode, University of North Carolina at Wilmington, 910-967-4867. Email: Kirschke@uncw.edu and Carolina Wilkinson, University of North Carolina at Wilmington. Email: Cervino, Dickinson College. Email: cervinoa@dickinson.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 and pursuits. Dered by Robert W. Rountree, University of North Carolina at Wilmington, 910-967-4867. Email: Kirschke@uncw.edu and Carolina Wilkinson, University of North Carolina at Wilmington. Email: Cervino, Dickinson College. Email: cervinoa@dickinson.edu

Masque > Ritual > Sorcery > Spectacle
America male in a distorted way, the term ‘détournements’ has been used to describe the black man. In contrast, traditional black American art creates a positive, strong image. In America, the black male has been considered threat- ening, 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, than their white male counterparts, and twice as likely as whites to be killed by firearms, and nearly eight times more 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 explore theoretical and historical affinities between film as fine art, video art, performance art, and the visual arts. These time based forms and boundaries. The inclusion of contemporary, as well as socially destabilizing art, if not the mass media environment, may be redefining art, if not the mass media environment. How can we find support, and how do we know when it’s time to move on? What are we giving up and what are we gaining when we finally make the break? Von Allen, Brigham Young University, 801-422-4426. Email: von@byu.edu

The Black Male: (Re)Examining Visual Identity
The American African male is a subject seldom given attention by art historians. At one time, it was thought that the African artist would be bound to accentuate, in his work, the wrong and right poles of figurative painting, toward new content. Richmond artists on beauty, got the ball rolling. Soon, beauty’s progeny—pretty, as frivolous and inconsequential. Dave Hickey, in his seminal book Art practice has taken a fresh look at the “horse and dog” paintings in the Virginia Museum. Exhibitions with catchy titles, such as

Recent advances in computer technology have permitted the creation of natural calamity images for entertainment purposes, allowing producers to demonstrate the visual magnificence of these events. However, there is a growing trend among filmmakers to incorporate these images into their narratives in a more authentic way. 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 and boundaries. The inclusion of contemporary, as well as socially destabilizing art, if not the mass media environment. How can we find support, and how do we know when it’s time to move on? What are we giving up and what are we gaining when we finally make the break? Von Allen, Brigham Young University, 801-422-4426. Email: von@byu.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 the artist engage with the idea of self-portraiture? Is this idea socially and perhaps institutionally—“one’s” ID—and/or with regard to the psychoanalytic dimensions of the “I” (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 do they engage with the concept or self-representation? What is the role of identity in the making of art? And, in a world that although is becoming flat and/or global, there are still issues pertinent to discourses and ideologies envisioning and considering on artists or thematic issues ranging from the 18th to 21st century. Topics deal with anti-academic positions, alternative strategies (from Wittam 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 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. Von Allen, Brigham Young University, 801-422-4426. Email: von@byu.edu

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Particularly of interest is the role of the monument, the souvenir, the tactic and technology. What methods are most effective at creating connections? How is personal experience translated to universal resonance? Can we trust the voice, the image, the idea? What is the context? Is the size of the image a function of the size of the viewer? How might the size of the image be used to alter the experience of the viewer? How do the elements of design and meaning work together to create meaning?

Who cares what it looks like? . . . we do! Design’s Presence in the 21st century figurative monumental sculptures that document completed sculptures. Papers presented during the session will provide support as well as critique, this panel offers an important discussion of current studio research being conducted by artists in the art community. Are artists that collaborate with their children predisposed to certain ways of thinking? Is artistic practice saturated even their breakfast cereals, what did rebellion begin to look like? For instance, the first artists I discovered as a young painter was Cezanne and Pollock. Could these initial influences, combined with an education that emphasized process, minimalism, and patterning explain my current interest in complex apocalyptic systems? The panel seeks to foster an interest in charting the causes and effects of their creative journey.

Sharing Experience: The Role of Memory in Art. Art is a mode of connection between maker and viewer. The specific, thought, 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 a point of convergence and shared understanding. As we share our experiences, art is used to memorialize events that have become part of reality. The American cultural critic, Marshall McCluhan, while participating in the consumption or commodification that has resulted, masque, ritual, spectacle and sorcery in art practice, in traditional mediums for visual narratives in new ways utilizing new media, including “zines”, traditional comic books, web-based comics, and innovative book forms.

Graphic design 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 explore the emerging alternative forums of graphic novels, biographies of imaginative creators, original methodologies of visual narrative design, or examples of novel use of visual narratives in visual communication education. Martinus Valdes, University of South Carolina, 803-777-7200. Email: valdesm@gsm.sc.edu

Mind Art, Monumental Sculptures Never Disappear, They lants? For instance, the first artists I discovered as a young painter can be used to discuss the essence of meaning through the expressive conversation between photography and typographic style. The view that photography and typographic style have in common, their subjectivity and their personal form.

Sighting of Being: Fresh Ideas in Animation Art. This panel seeks to explore animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art. We seek proposals from artists who are exploring ideas that redefine animation and who specifically explore the practice of animation art.
while participating in the consumption or commodification that defines our lives. The basically tautological character of the spectator flows from the simple fact that its means are simultaneously critical, Marshall McLuhan, arrived at similar conclusions, graphically demonstrated in the innovative, now legendary classic, The Medium is the Message: An Inventory of Effects (1964). Design historian Chrissie Iles, Quentin Flint, coordinated by Jerome Agel. This panel invites papers addressing the various manifestations of or commentaries on graphic design in any art practice: in combination or in singular deployment, from any historical period. Carol Leake, Loyola University New Orleans, 504-899-8877.

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 realist depictions, issues that range from sexual orientation to the atrocities of war to racial prejudice expressed visually through a variety of media, including “zine,” traditional comic books, web-based comics, and innovative book forms.

Graphic design teachers 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 and artist’s presentations, which will illuminate different aspects of graphic novels, biographies of imaginative creators, original methodologies of visual narrative design, or examples of novel use of visual narrative in contemporary visual communication education. Martinus Veldes, University of South Carolina, 803-777-7200. Email: veldsm@srm.sc.edu

“Mind Art, Monumental Sculptures Never Disappear, They Create New Horizons”

This session deals with the impact of 21st century figurative monumental sculptures that document international historical events for forgotten or under represented communities, and the role of the monument and the monumentality of the form in representation of the historical memory and documentation through iconography, design, art historical scholarship, and the role of the monument in the hybrid/cognitive medium. This is a very timely session, advanced communications and technology have advanced it beyond anyone’s imagination. Lisa Anderson, University of South Carolina Upstate, 864-903-5809. Email: lander@uscupstate.edu

Recollection, Recognition, Reaction...The 3 “Rs” of Studio Art Research: What is the difference? What sustains the studio research that follows? Can encounters with art predispose an artist to certain ways of thinking? Is artistic practice linked to the recognition of early artistic experiments or is simply a reactionary interpretation of educational or cultural stimuli? 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 pattern explaining my current interest in complex apocalyptic systems? This panel seeks to explore the historical roots and initiatives related to the causes and effects of their creative journey.

Of equal importance, this panel will provide a forum for the discussion of current studio art as a mode of art making for 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 discussion and support. Reni Gower, Virginia Commonwealth University, 804-823-2616. Email: rgower53@comcast.net

From Ha Ha! To Hmmm...II

As a follow up to last year’s engaging panel on humor in contemporary art, we continue to explore issues related to the ways in which humor is used in contemporary art. How is personal experience translated to universal humor? How does contemporary art make us think about our own lives? Is this a way to counteract the conformity of contemporary art by using humor? How is personal experience translated into 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 reiteration. In the darkness, spectators sink into their individual dreamworlds.” We are currently looking at books, papers and artist’s presentations, which will illuminate different facets of this hybrid/cognitive medium. This is a very timely session, both historically and content wise, interested among art historians and filmmakers demonstrated in recent museum exhibitions such as Matthew Barney’s Cremaster Cycle at the Guggenheim Museum, Kuljag Alaman’s installation Kuba in the Carnegie International, and Reel Sculpture: Film into Art at the San Francisco Museum of Art which featured works by filmmakers including Atom Egoyan and Abbas Kiarostami. The central themes on which the panel will be structured include:

• The emanipation from the theatre seat or the relocation of the moving image from the theatre to the fine arts gallery and audience.

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

Papers or artist presentations dealing with video art, multi-screen films, film sculpture, appropriation and montage, multidisciplinary projects, recent exhibitions and curatorial practice are encouraged.

Lisa Anderson, West Virginia State University, 304-766-5766. Email: slankard@wvst.edu

Your Child in a Studio Collaboration: You’re Kidding!

This session explores new directions in animation art. Co-Chairs, Stephanie Hutin and Rachele Riley, present a recent collaborative project in which they have explored new ideas in the contemporary practice of animation art. We seek proposals from artists who are interested in exploring new ideas in animation art that push the boundaries of the traditional animation medium. The panel will examine the role of animation as a new medium of art and discuss the current state of animation art. Papers and artist presentations dealing with video art, multi-screen films, film sculpture, appropriation and montage, multidisciplinary projects, recent exhibitions and curatorial practice are encouraged.

Meredith College, 919-760-8791. Email: mjimkinney@troutstate.edu or jenaa@jlarry@blue.net

Jennimarie Ward, Volunteer State Community College. Email: jward volunteercity@comcast.net

Dana Ezzell Gay and Shannon Johnstone, Meredith College, 919-760-8791. Email: gaye@meredith.edu or, mulhannon@johnstone.edu

Disrupt This Session - Rebellion in Art Practices Today

Rebellion conjures up images of Carolee Schneemann cavorting naked in meat with mixed company. But as generations of artists grew up witnessing the culture and technology of the 1960’s and 70’s, they have all remembered other acts of artists who had already shot themselves in the arm and postmodernist thinking saturated even their breakfast cereals, what did rebellion begin to look like? What is the so-called “post-revolution” defeat really? How does it relate to its very existence and create a hypocritical lack of self-awareness. The antithode to this paradox lies in the greatest strengths of art. Because art is fluid, rebellion in art is strength, rebellion makes the base that art itself is a debate of ideas, of stripes versus 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 art groups have created to resist, revolt, subvert and react to their changing world. Projects dealing with reverse, shopping, or “shop dropping” of products back into stores, galleries who provide counterpoints to “Art Fairs”, or actions, which use interventions, foils, to construct all approaches that allow insurgancy in today’s specific society.

Wendy Chesney, Auburn University, 205-972-8553. Email: wcchesn@auburn.edu

Sightlessness of Being: Fresh Ideas in Animation Art

This panel explores new directions in animation art Co-Chairs, Stephanie Hutin and Rachelle Riley, present a recent collaborative project in which they have explored new ideas in the contemporary practice of animation art. We seek proposals from artists who are interested in exploring new ideas in animation art that push the boundaries of the traditional animation medium. The panel will examine the role of animation as a new medium of art and discuss the current state of animation art. Papers and artist presentations dealing with video art, multi-screen films, film sculpture, appropriation and montage, multidisciplinary projects, recent exhibitions and curatorial practice are encouraged.

Scott Betz, Winston-Salem State University, 336-777-3426. Email: betz.s@wssu.edu

Socio-Political Legacy of 20th Century Art and Design

This session will focus on art and design practices shaped our physical spaces and therefore altering our everyday life during the last century. This panel will analyze changes in our perceptions 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 played in expanding subcultures into global phenomena and the effects different art forms had on mainstream cultures. This is a retroactive but to be viewed from a forward position. Art historians, academics, 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, design critics, curators and anyone involved with other creative projects.

Dewindra Bafour, University of North Florida, 904-620-3829. Email: obafour@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” should be rephrased: “a picture is worth a thousand words, but it is 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 emotion or reaction. The idea that the interpretation might change if the idea for a photograph is developed through a specific interpretative process – the process of typographic and photographic content, is caught and memory. Through this process one can see how the idea of “imagination” takes place, or more specifically, how the idea of “convergence” works. The confluence of type and image to create a conversation 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 that typography and photograph have in common, their subjectivity and their personal form. Dana Ezzell Gay and Shannon Johnstone, Meredith College, 919-760-8791. Email: gaye@meredith.edu or, mulhannon@johnstone.edu

February 2008 11

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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 in the form of a syllabus? What is the academic validity of student involvement in endeavors not included in a university's course catalog? This graduate panel will discuss the progress that may be afforded to graduate students during their scholarly career.

Community or academic programs, such as catalog productions, artistic research retreats, or even self-imposed programs and procedures, are all viable, potential resources that may enhance analytical and research capabilities, and professional skills. Expanding student credit opportunities and fostering a sense of community in the classroom can be goals that may be served by the fine arts curriculum. Participants will express new perspectives on art practice and art education theoretical, as they pursue opportunities presented in the fine arts curriculum.

February 2008
As 13
This session explores current trends in art history and pedagogy. My idea is a panel from the perspective of the artist. Can you use failure to your advantage? How have artists through their work, every big accomplishment, have been brought into manifestation? 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. These may include, but are not limited to: when to begin the history of graphic design, the role of balance and depth of color, visual communication or graphic design; ways (chronological, thematic, technological, etc.) of organizing and presenting course material, the role of a graphic designer as an artist, intersections of “high” and “low” art; team-teaching strategies; and theorizing graphic design. This session aims to stimulate a reconsideration of the structure and content involved in teaching the history of graphic design. Mark Thistlethwaite, Texas Christian University, 817-257-9767. Email: M.Thistlethwaite@tcu.edu. Gary Keown, Southeastern Louisiana University, 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 not alone, and that the world is not only about making and teaching strategies must logically keep in step. We see evidence of this as artists embrace hybrid styles and methods, as designers democratize the notion of craft, and as students self-organize and 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 students involved in the design process, new mediums and technologies are becoming available to designers. This session will feature papers and presentations on the intersection of “high” and “low” art; team-teaching strategies; and theorizing graphic design. Cross-disciplinary projects have the potential to create viable employment environments. Proposals are especially sought that discuss projects that are immersive in social, economic, and labor domain boundaries. Rod Northcutt, Rochester Institute of Technology, 773-369-7532. Email: rnorthcutt@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. How do you discuss research projects that are not listed as part of a class requirement? Is it better to expose students to 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 independent projects, and other endeavors, are all viable, potential resources that may enhance analytical and research capabilities, and professional skills. Expanding student credit beyond the traditional classroom setting and encouraging community involvement has the potential to create viable employable 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 curricula, thereby enhancing an academic career. Panels will discuss their academic experiences beyond conventional classrooms, as well as potential ways to engage in projects that provide intellectual and applied knowledge. Proposals are sought that provide intellectual and applied knowledge. Proposals are especially sought that discuss projects that are cross-disciplinary in the sciences, social, economic, and labor domain boundaries. Steve Robinson, Southeastern Louisiana University, 985-733-6750. Email: srobinson@selu.edu.
This panel will examine contemporary women artists who

This session will focus on the impact of culture on curriculum content in both secondary and

Charrettes and Other Immersive Experiences in Design

ATSAH: Association of Textural Scholarship in Art History

AFFILIATE SESSIONS

CWAO: Coalition of Women in the Arts Organization

Morgan, K. A., University of North Carolina at Greensboro, 336-334-3286. Email: kmguyen2@ung.edu or morgan.kazu.mitchell@gmail.com

SECA 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 Yatoburrow is eligible for another term), and Virginia (current director Kalyn Hightower is eligible for another term). If you do not have internet access, and wish to vote, please call the SECA office at 919-942-8235.
This panel will examine contemporary women artists who
are striving to keep up with the changing expectations and values that
emerge from the “late stage” of the second wave of the feminist
movement. The two artists are both members of CWAO (Coalition of Women in the Arts Organization). One artist is a
painter, and the other is a photographer. The panelists will discuss
issues related to career development, exhibition opportunities, and
the challenges of being a women artist in a male-dominated field.

The role of the art institute in shaping the future of the arts will be discussed. This panel will feature speakers who have
researched and taught at art institutes around the world.

Opportunities for students in art institutes will be highlighted. This panel will bring together students and professionals
from various art institutes to discuss the current state of art education and the future prospects for students.

The role of the internet in art education will be examined. This panel will feature speakers who have used the
internet to teach art courses, and discuss the advantages and challenges of online education.

The relationship between art education and the art industry will be explored. This panel will feature speakers who have
worked in both fields, and discuss the needs and expectations of the art industry in relation to art education.

The role of the arts in community development will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the impact of the arts on community development.

The role of the arts in social justice will be examined. This panel will feature speakers who have worked in
community arts programs, and discuss the role of the arts in promoting social justice.

The role of the arts in economic development will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in economic development.

The role of the arts in health and well-being will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in health and well-being.

The role of the arts in education will be examined. This panel will feature speakers who have worked in
community arts programs, and discuss the role of the arts in education.

The role of the arts in the environment will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the environment.

The role of the arts in the economy will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the economy.

The role of the arts in the community will be examined. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the community.

The role of the arts in the individual will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the individual.

The role of the arts in the world will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the world.

The role of the arts in society will be examined. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in society.

The role of the arts in the future will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future.

The role of the arts in the present will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the present.

The role of the arts in the past will be examined. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the past.

The role of the arts in the future of the arts will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of the arts.

The role of the arts in the future of society will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of society.

The role of the arts in the future of the world will be examined. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of the world.

The role of the arts in the future of the community will be explored. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of the community.

The role of the arts in the future of the individual will be discussed. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of the individual.

The role of the arts in the future of the world will be examined. This panel will feature speakers who have
worked in community arts programs, and discuss the role of the arts in the future of the world.
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 have 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 1985. 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.