Southeastern College Art Conference
Mid-America College Art Association

Joint Meeting
15—17 October 1992

The University of Alabama at Birmingham
Birmingham, Alabama
WELCOME

On behalf of the University of Alabama at Birmingham, we welcome you to the meetings of the Southeastern College Art Conference and the Mid-America College Art Association.

Registration headquarters on Thursday and Friday is the University Inn. Information about meeting spaces and facilities in Hill University Center is available by calling the Information Desk—934-8000.

During the conference we will answer telephones at the Visual Arts Gallery—934-8562—and the office of the Department of Art—934-4941. Please call if you are lost, marooned, or confused. Both the Gallery and the Departmental Office are in the Humanities Building. The Departmental telephone will be answered until 10 p.m. each evening.

Offices and classrooms of the Department of Art in the Humanities Building, Hulsey Center, and Honors House (the Old Church) are open to your visits throughout the conference.

We are delighted you have come to Birmingham and UAB.

John M. Schnorrenberg  Sonja Rieger, Chair
Conference Coordinator  UAB Department of Art

Conference Staff:
John M. Schnorrenberg, SECAC Conference Coordinator, University of Alabama at Birmingham
Howard Risatti, Chair of SECAC Art History Sessions, Virginia Commonwealth University
James Alexander, Chair of SECAC Studio Sessions, University of Alabama at Birmingham
Evelee Long, Administrative Secretary, University of Alabama at Birmingham
Anne W. Thomas, Administrator, SECAC

PARKING

Parking is available as follows. Thursday—UAB Lot 15F only, found off 11th Street South. Friday and Saturday—All UAB Lots numbered 15.

BUSES

Holders of bus passes may ride the loop buses serving all hotels and going to Art Walk. The last bus leaves Sloss Furnaces BathHouse Gallery at 9:45, returning through Downtown.

You must have a reservation to take a tour bus. Tour buses leave University Center and return to all conference hotels.

Holders of tickets on Saturday may take a bus. Buses will stop at all conference hotels and Sloss Furnaces from 7—8:30 and 10—12. Last buses leave Sloss Furnaces at midnight.
THURSDAY 15 OCTOBER

8:30 A.M.—1:00 P.M.  SECAC Board Meeting with lunch

10:00 A.M.—1:00 P.M.  Mid-America Board Meeting with lunch

11:00 A.M.—5:30 P.M.  REGISTRATION at University Inn

1:00—3:00 P.M.  Session I

A.  Jungian Approaches to Meaning in Art (SECAC)
    University Center Great Hall—B
    Sharon Hill, Chair, Virginia Commonwealth University
    Margaret Polson, Appalachian State University
    “Archetypal Tree: Jungian Symbol for the Coincidence of Opposites”
    Porter Aichele, University of North Carolina, Greensboro
    “Jung on Picasso’s Girl Before a Mirror”
    Sara Lynn Henry, Drew University
    “Paul Klee and Sexuality”
    Sharon Hill, Virginia Commonwealth University
    “Symbols of the Self in the Art of the 1970s and 80s”

B.  American Art and Architecture: General Session (SECAC)
    University Center Great Hall—A
    Karen Hendricks, Chair, Jacksonville State University
    Saul E. Zalesch, Georgia Southern University
    “Competition and Conflict in the New York Art World, 1875-1879”
    Kerry Mills, Virginia Commonwealth University
    “The Women of Walt Kuhn”
    William Earle Williams, Haverford College
    “An Analysis of Walker Evans’s Images of Black Americans in American Photographs”
    Cate Fitt, Virginia Commonwealth University
    “Ray Kaiser Eames and the Potato Chip Chair”
    Lynn A. Powers, Virginia Commonwealth University
    “The Rise and Fall of Graffiti Art”

C.  The Art of Persuasion: The Visual and Performing Arts as Propaganda (SECAC)
    University Center Great Hall—C
    Pamela Venz, Chair, Birmingham-Southern College
    “Shooting the War: The Camera as a Weapon of Propaganda”
    James Alexander, University of Alabama at Birmingham
    “The Art of Making War: The Political Poster in Global Conflict”
James Nelson, Alabama School of Fine Arts
“Criticism and Propaganda”
Mary Foshee, Southern Danceworks
“The Mind Is a Muscle”

D. Collaboration, Collusion, Collision: A Panel on Cooperative Artwork (SECAC)
   University Center Great Hall—D
   Susan Bryant, Co-Chair, Austin Peay State University
   “Collaborative Elements: Mixed Media/Mixed Messages”
   Billy Renkl, Co-Chair, Austin Peay State University
   “Civil Defense: Art as Community Effort”
   Don Evans, Vanderbilt University
   “The Little Marrowbone Repair Corporation Annual Report”
   Terry Thacker, Freed-Hardeman College
   “Square Dancing with Nietzsche: Collaboration as Dialogue in the Classroom”
   Allyson Comstock, Auburn University
   “Foundations Exchange Project”

E. Social Issues in Printmaking (Mid-America)
   University Center—410
   Sheila Pitt, Chair, University of Arizona
   Sue Buck, Cedar Crest, New Mexico
   Eric Avery, San Ignacio, Texas
   Wendy Calman, Indiana University
   Benito Huerta, Austin, Texas

F. Some Reflections on Teaching Twenty Years of Ceramics (Mid-America)
   University Center—412
   Bruce Breckenridge, University of Wisconsin
   Stephen Reynolds, University of Texas at San Antonio
   Robert Shay, Ohio State University

3:00—3:30 P.M.    Coffee Break

3:30—5:30 P.M.    Session II

A. Art and National Character: British and Irish Art 1800-1950 (SECAC)
   University Center Great Hall—A
   Linda Cabe Halpern, Chair, James Madison University
   Linda K. Varkonda, Clemson University
   “Gloriana to Hyperion: Court Portraits before van Dyck”
   Laurie Lew Brown, University of Chicago
   “William Hazlitt and the Double Character of English Art”
Catherine Carter Goebel, Augustana College
“Blundering’ British Bohemians: Victorian Views of the English Art Scene”

Martha B. Caldwell, James Madison University
“Jack B. Yeats: Painter of Life in the West of Ireland”

B. The “New” Classicisms—Late 18th Century and Beyond (SECAC)
University Center Great Hall—B

Ann Glenn Crowe, Chair, Virginia Commonwealth University
Michael H. Duffy, East Carolina University
“Character and the Poetry of Restraint in New-Classical Painting”

Julie Plax, University of Arizona
“Elisabeth Vigée Lebrun, Greek Dinner Party: The Two Faces of Classicism”

Joyce Henri Robinson, Kenyon College
“‘Majestic Tranquillity’: Nicolas Poussin and the Decorative Landscape in Fin-de-siècle France”

Shaw Smith, Davidson College
“Daniel Buren and the Deux Plateaux of the Palais Royal”

C. Creative Pedagogy in the Studio Class (SECAC)
University Center Great Hall—C

Richard Pumphrey, Chair, Lynchburg College
Robert J. Bergson, Louisiana Tech University
“Creating Art With Non-Traditional Materials”

Andrea Dunham, High Point University
“The Critique and Pulling Teeth”

Tommy Muse, Berry College
“Ezra Pound: Where Are You When We Need You?”

Dennis Roberts, Randolph-Macon Women’s College
“The Post-Modern Generation: A Pedagogical Challenge! Do We Meet Them Halfway?”

Larry Stene, Washington and Lee University
“A Low Profile Approach to Studio Teaching: Giving Students Ownership of Their Work”

D. Cultural Collision: Eastern Artists in Western Culture (SECAC)
University Center—412

Hui Chu Ying, Chair, University of Akron
Chinese Artist

Sang Yoon, James Madison University
Korean Artist

Robert You, University of North Carolina
Chinese Artist

Dennis Ishiyama, Purdue University
Japanese Artist
E. Current Graduate Programs In the U.S. (Mid-America)
   University Center—410
   Charles George, Chair; University of Alabama
   Andrea Mavery, University of West Virginia
   Allison Collins, Louisiana State University
   Mark Dennis, University of Texas

F. Regionalism in Contemporary Sculpture: Does it Exist? (Mid-America)
   University Center Great Hall—D
   Moira Marti Geoffrion, Chair, University of Arizona
   Carl Billingsley, East Carolina University, Greensboro
   John Heric, University of Arizona
   Elaine A. King, Carnegie Mellon

5:00—6:00 P.M.  SECAC Review Information Session.
                 Hulsey 317

6:00—8:00 P.M.  Gallery opening and buffet supper
                 Visual Arts Gallery: "Views and Visions: Contemporary Photographs
                 from the Permanent Collection of the Birmingham Museum of Art
                 Art Department Studios and Corridor Galleries, Honors House: Works
                 by Students in the Department of Art

7:45—9:30 P.M.  SECAC Convocation and Awards
                 Volker Hall Lecture Room
                 SECAC Speaker: Robert Storr, Curator of Painting and Sculpture,
                 Museum of Modern Art, New York

FRIDAY 16 OCTOBER

8:00 A.M.—4:00 P.M.  Registration, University Inn

8:30—10:30 A.M.  Session III

A. Ancient Art: A Focus on American Collections (SECAC)
   University Center—410
   Stephen Smithers, Chair, Indiana State University
   "Two Etruscan Terracotta Votives in Indiana"
   William Saunders, University of Iowa
   "Two Etruscan Bucchero Pesante Vases in Boston and Bloomington"
   Constanze Witt, University of Virginia
   "An Etruscan Urn in the Bayly Museum: The Hero with the Plow"
Alexandra Carpino, University of Iowa
“The Delivery of Helen’s Egg: An Examination of the Etruscan Relief Mirror in the Museum of Fine Arts, Boston”

Juliet Graver, Indiana University
“Hoop Earrings with Lion-Head Finials in Bloomington and Chicago”

B. Painting in Northern Europe: Fifteenth to Seventeenth Centuries (SECAC)
University Center—412

Roy Sonnema, Chair, Georgia Southern University
Vida J. Hull, East Tennessee State University
“Fructus Ventrí: The Fecundity of the Virgin in Jan Van Eyck’s Lucca Madonna and Other Netherlandish Paintings of the Madonna and Child”

Neal Myers, Louisiana Tech University
“The Birds in Bosch: Avian Symbolism in the Garden of Earthly Delights”

Linda Ford, University of Alabama
“The Music Lesson in Seventeenth-Century Dutch Art”

Valerie Lind Hedquist, Washington and Lee University
“The Crucifixion of Christ in Dutch Painting”

C. General Art History Session I (SECAC)
University Center Great Hall—A

Howard Risatti, Chair, Virginia Commonwealth University
Janice Ford-Freeman, University of Alabama at Birmingham
“Notes of a Stained Glass Watcher in Alabama”

Joan O’Mara, Washington and Lee University
“Asia in 1492: What Columbus Would Have Found”

Nancy Willkerson, Oklahoma State University
“Transforming Japan: Early Travelers to Japan and Their Impact on British Design”

David McCarthy, Rhodes College
“Parody, ‘Perversity,’ and Politics in Larry Rivers’s Nude Portraits of Frank O’Hara and Augusta Burger”

D. Contemporary Concerns in Art Education (SECAC)
University Center Great Hall—B

Thomas Brewer, Chair, University of Arkansas at Little Rock
“Some Initial Conclusions about Untutored Thematic and Observational Drawings by Seventh and Third Grade Students”

Charles Dorn, Florida State University
“Paradigms for Thinking and Making Art”

Julia Kellman, University of North Carolina at Greensboro
“The Meaning Process for and about Art”

Eric Purves, Appalachian State University
“The Eruption of the Creative Imagination”

Charles Janson, Middle Tennessee State University
“Expanded Visions of Art Appreciation”
E. **Architecture/Sculpture: A Cross Pollenization of Attitudes and Intentions** (SECAC)
   University Center Great Hall—C
   James Alexander, Chair, University of Alabama at Birmingham
   "Architecture/Sculpture: A Cross-Pollenization of Attitudes and Intentions"
   Phillip Livingston, University of Tennessee
   "The Theatricality of Architecture/Sculpture"
   Ted Metz, University of Montevallo
   "Architectonic Sculpture: Resurrection of the Past and a Prediction of the Future"
   Franklin Setzer, Auburn University Center of Architecture and Urban Studies
   "The Appropriateness of Sculpture Intent in Architecture"

F. **Foreign Artists in Mid-America (Mid-America)**
   Hulsey—317
   Derrick Woodham, Chair, University of Cincinnati
   Athena Tacha, Oberlin College
   Ying Kit, University of Louisville
   Tony Batchelor, Art Academy of Cincinnati
   Ken Dingwall, Cleveland Institute of Art
   Thana Lauhakaikul, University of Texas

G. **Survival Tips for Sculptors: A Discourse of Being outside the Loop** (Mid-America)
   University Center Great Hall—D
   Thomas Gipe, Chair, Southern Illinois University
   Michael Warrick, University of Arkansas at Little Rock
   Valarie Eickmeier, Herron School of Art
   Janice Kluge, University of Alabama at Birmingham
   Denise Ward Brown, Washington University

H. **Vision Symbol of Body Transformation: Natural-Nurture** (Mid America)
   University Center—435
   Justine Mantor, Chair, Loyola University, Chicago
   Jean Thomson, Scottsdale Center for the Arts
   Juliet Rago, Loyola University, Chicago

10:30—11:00 A.M.   **Coffee Break**

11:00 A.M.—1:00 P.M. **Session IV**

A. **The Power of the Ordinary: The Material Culture Approach to Art and Architecture** (SECAC)
   University Center Great Hall—A
   Pamela Simpson, Chair, Washington and Lee University
   "The Power of the Ordinary: The Material Culture Approach to Art and Architecture"
   Debra Krause, Jacksonville State University
“A Race Meeting at Jacksonville, Alabama: Horseracing in Antebellum Alabama and the South”
Lucinda Kaukas-Brown, Virginia Commonwealth University

Robert M. Craig, Georgia Institute of Technology

“Reviving the Machine Aesthetic: Recent Architectural Projects in the South”

B. Pluralism in the Nineteenth Century (SECAC)
University Center Great Hall—B
David Stewart, Chair, University of Alabama in Huntsville
“Deconstruction or Reconstruction? The Victorian Paintings of George Frederic Watts”
Linda Zatlin, Morehouse College
“Aubrey Beardsley, Japanese Art, and the British Establishment”
Alisa Luxenberg, Washington University
“Exception to Espagnolisme: Léon Bonnat”
Joan Esch, University of New Hampshire
“The Tree of Life in the Art of Victorian Britain: A Symbol Rooted in Religious Pluralism”

C. The Recycled Image: Strategies, Attitudes, and Approaches of Contemporary Photo Collage (SECAC)
University Center—410
John Caputo, Chair, University of South Carolina at Spartanburg
Brad Collins, University of South Carolina at Columbia
Beth Grabowski, University of North Carolina at Chapel Hill
Charles Cohan, Florida State University
Maria Martinez Canas, University of Miami

D. Tool, Toy, or Torment: The Computer in the Graphic Design Studio (SECAC)
Halsey—317
Marie Weaver, Chair, University of Alabama at Birmingham
Larry B. Simpson, University of South Alabama
“Tool of Design”
Thelma Bianco, Maryville College
“Torment for Teachers”
Richard Dendy, University of Montevallo
“Toys for All Creatives”
Matthew Dorning, Matthew Dorning Graphic Design
“Learning on the Job, Just Ahead of Deadline”

E. Painting: Values Which Persist as Styles Depart (Mid-America)
University Center Great Hall—C
Mike Smith, Chair, Southern Illinois University
Douglas Kinsey, University of Notre Dame
Gaile Gallatin, Muskingum College
Richard Knowles, Memphis State University
F. **Symbols and Diversity: Why We Do What We Do** (Mid-America)
   University Center—412
   Debra Drexler, Chair, University of Hawaii
   Blane de St. Croix, Bemis Project
   John Ford, University of Wyoming
   Robert Mahorney, Purdue University
   Tina Nemetz, Minneapolis

G. **The Photographic Image in Censorship** (SECAC)
   University Center Great Hall—D
   Are photographs more likely to be censored than other art media? The political context of recent incidents of photographic censorship—Mapplethorpe in Cincinnati and Serrano at UAB
   Lawrence Jasud, Chair, Memphis State University
   Sonja Rieger, University of Alabama at Birmingham
   Sean Williamson, University of Dayton

H. **Slide Exchange/Networking Session** (VRC)
   Honors House—Slide Library
   **Caroline Sauls**, Chair, University of North Carolin at Chapel Hill

1:00—2:30 P.M.  Lunch on your own.
   UAB Wesco Building faculty and student studios open

1:00—2:15  VRC Luncheon

2:30—4:30 P.M.  **Session V**

A. **General Art History Session II** (SECAC)
   University Center Great Hall—A
   **Katherine McIver**, Chair, University of Alabama at Birmingham
   **Norman E. Land**, Memphis State University
   “An Anonymous Tuscan Crucifixion of the Mid-Fourteenth Century”
   **Mindy Nancarrow Taggard**, University of Alabama
   “Antonio del Castillo’s Paintings in U.S. Museums”
   **Mark Miller**, Auburn University
   “Surveying the Survey”
   **Amy Kirschke**, Vanderbilt University
   “Aaron Douglas and the Harlem Renaissance”
   **Catherine Chastain**, Emory University
   “Rethinking Romaine Brooks: An Argument against the Artist as ‘Lesbian-Feminist’ ”
B. Issues in European Modern Art to 1945 (SECAC)
   University Center Great Hall—B
   Marlena Hobson, Chair, Mary Baldwin College
   “Italian Art Between the Wars as Seen Through the Eyes of Critic and Artist
   N. G. Fiumi”
   Gary Inman, Virginia Commonwealth University
   “Degas’s Misogyny Requestioned”
   Cate Fitt, Virginia Commonwealth University
   “Dandies, Ghouls, and Cross-dressers: Dada Clothing and Commentary”
   Susan Glasser, University of Virginia
   “Duchamp and the Nature of Knowledge”

C. The Good, The Bad, and The Ugly: Radical Art in the Age of Conservatism
   (SECAC)
   University Center—412
   Joseph Seipel, Chair, Virginia Commonwealth University
   Lawrence Jarvik, Heritage Foundation
   James Cooper, Newington-Cropsey Foundations
   Steven High, Virginia Commonwealth University
   Bill Paul, University of Georgia
   Linda McGreevey, Old Dominion University
   W. Arthur Kropp, People for the American Way

D. Are American Artists Lazy and Illiterate? (SECAC)
   University Center Great Hall—C
   Ruth Bolduan, Chair, Virginia Commonwealth University
   “Is American Art an Inferior Product?”
   Javier Tapia, Virginia Commonwealth University
   “Leisure, Culture, and Making Art”
   Myron Helfgott, Virginia Commonwealth University
   “Art Afterwords: Some Thoughts on the Role of Language in the Production of Art”
   Walter Kravitz, George Mason University
   “Is There a Place for Curiosity in Today’s College Arts Program . . . or Is There a
   Place for Art in the Minds of the Curious?”
   Barbara Kerne, Montgomery College
   “Life, Death, and Rock-n-Roll or the Sounds of Silence: Music in the Studio”
   Mark Gottsegen, University of North Carolina at Greensboro
   “Are Artists Stupid?”

E. Electronic Imaging and Aesthetics (Mid-America)
   University Center Great Hall—D
   Rosemary Smith, Chair, Minneapolis Community College
   Colette Gaiter-Smith, Minneapolis College of Art and Design
   Paul Rutkovsky, University of Florida
   Peter Feldstein, University of Iowa
F. Community College Panel (Mid-America)
   University Center—410
   Jean Loy-Swanson, Chair, North Hennepin Community College
   John Whitney, University of Wisconsin at Baraboo
   Evelyn Matthieo, Brainerd Community College

G. VRC Topic Session (VRC)
   Hulsey—317
   Christina Updike, Chair, James Madison University
   Nancy Shelton, Old Dominion University
   “Slide Trek: The Final Voyage (A Critical Look at the Permanent Facilities for the
   Visual Resources Collection of the Art Department, Old Dominion University)”
   Bonita Billman, Georgetown University
   “ISABELLA: The Georgetown University Computer Program for Slide Cataloguing
   and Searching”
   Sue Ann Reese, East Tennessee State University
   “SlideScribe LabelWare: A Useful Program for Professional and Personal Slide
   Collections”
   Christine Hilker, University of Arkansas, Fayetteville and
   Deborah Tinsley, Kansas City Art Institute
   “Reference Tools for Art and Architecture Visual Resources Curators”

6:00—10:00 P.M. Birmingham Art Walk
   Tour of major local galleries and studios with special exhibitions.
   Buses provided

SATURDAY 17 OCTOBER

7:00—10:00 A.M. Continental Breakfast, UAB Visual Arts Gallery

8:00—10:00 A.M. Registration, UAB Visual Arts Gallery

8:30—9:30 A.M. SECAC Annual Business Meeting, Humanities—105
   Mid-America Business Meeting, Hulsey—317

10:00—12:00 P.M. Session VI

A. Upstream of Mainstream: Aesthetics in Context (SECAC)
   University Center Great Hall—B
   Anna Farrello, Co-Chair, Radford University
   “Ebb and Flow: The Devaluation and Revaluation of the Object”
   Paula Owen, Co-Chair, Virginia Center for the Craft Arts
“Touch: Beyond the Visual”
Rob Barnard, New Art Examiner
“Art and Function”
Linda McGreevy, Old Dominion University
“The Hierarchy Breached: A Case Study”

B. **Women in the Arts (SECAC)**
   University Center Great Hall—A
   Frederika Jacobs, Chair, Virginia Commonwealth University
   Heather McPherson, University of Alabama at Birmingham
   “Marie Laurencin: Musings on the Artist-cum-Muse”
   Lynette Bosch, Brandeis University
   “Myth or Critical Assessment: Demi Rodriguez, Maria Brito, and Maria Martinez Canas as Artists, Cuban Americans, and Women”
   Tom Dewey and Nicole Morgan, University of Mississippi
   “The Perception of Prostitution and Sexual Innuendo in the Work of Edgar Degas and Selected Contemporaries”
   Paula Rau Hickok, Independent Scholar
   “The Contemporary Quilt Revival and Aspects of Feminism”

C. **The Artist as Myth Maker: Romantic Idea or Necessity? Exploring the Artist’s Role in Contemporary Society (SECAC)**
   University Center Great Hall—C
   Robert Lyon, Chair, Louisiana State University
   “The Artist as Myth Maker”
   Gregory Elliot, Louisiana State University
   “The Power, the Politic, and the Myth”
   Robert Hausey, Louisiana State University
   “Space as the Original Myth”
   Charles S. Mayer, Indiana State University
   “Myth vs. Reality: The Artist’s Role in Contemporary Society”
   Timothy N. Taunton, La Grange College
   “An Examination of a Cultural Dichotomy”
   Carollan Haggard, Save Outdoor Sculpture Coordinator, Tennessee State Museum
   “The New Avant-Garde”

D. **Figurative Imagery: A Vehicle for Social Interpretation (SECAC)**
   University Center Great Hall—D
   Gary H. Chapman, Chair, University of Alabama at Birmingham
   Painter
   Michael Aurbach, Vanderbilt University
   Sculptor
   Glenn T. Dasher, University of Alabama at Huntsville
   Sculptor
E. Where Did Lee Bontecou, Mel Edwards, Chuck Close and Tony Delap Begin?
   Artist Education in the Junior/Community College (Mid-America)
   University Center—412
   Andrew Jendrzewski, Chair, Vincennes University
   Fred Behrens, Columbia State Community College
   Henri Dorsey, Coamona Community College
   Lisa Enrich, Brookhaven College
   Don Kitz, North Arkansas Community College
   Larry Manning, Jefferson Davis State Junior College
   Margaret Wirstom, Delgado College

F. F.A.T.E.: Open Form Session: Current Issues in Foundation Programs
   University Center—410
   Janet Ballweg, Chair, Bowling Green State University
   John Bowers, Co-Chair, University of Michigan
   Lee Fergusson, Maharishi International University
   Richard Lizza, University of Houston, Downtown
   Charles Mayor, Indiana State University
   Barbara Perr, University of Arizona

G. Art and Architecture Thesaurus: Workshop Session (VRC)
   Hulsey—317
   Cathy Whitehead, User Services Consultant, AAT, Getty Art History Information
   Program
   A basic introduction and overview with a discussion on vocabulary and
   structure of the AAT with its application in the description of visual material.

12:00—1:00 P.M.   Lunch on your own

1:00—3:00 P.M.   Session VII

A. American Art: Issues in National Identity (SECAC)
   University Center Great Hall—A
   Jadwiga M. da Costa Nunes, Chair, Muhlenburg College
   Philippe Oszuscik, University of South Alabama
   “Beginning a New Identity in Colonial North America”
   Marianne Kinkel, California State University
   “Imagining the Californios: Charles C. Nahl’s Paintings of Mexican California”
   Janet A. Headley, Loyola College in Maryland
   “What’s in a Name? Inscribing the Monument to Colonel Robert Gould Shaw and
   the Fifty-fourth Massachusetts Regiment”
   Betty J. Crouther, University of Mississippi
   “Images of Peace and African Heritage in the Art of Lawrence A. Jones”
B.  Italian Sculpture and Architecture (SECAC)
   University Center Great Hall—B
   William R. Levin, Chair, Centre College
   Tessa Garten, College of Charleston
   "From Pulpits to Portals: The Development of Romanesque Sculpture in Apulia"
   Paul F. Watson, University of Pennsylvania
   "Narrating in Three Dimensions: Nicola Pisano at Pisa"
   Sara N. James, Mary Baldwin College
   "Kindred Spirits: Michelangelo and Donatello"
   Barbara Watts, Florida International University
   "David's Right Hand"
   David M. Kowal, College of Charleston
   "The Italianate Roots of a Quintessential Spanish Mannerist, Alonso Bertrugue"
F. F.A.T.E. Panel: What is the Purpose of Foundations? Is There a Basic Grammar or Common Curriculum in Foundation Programs? (Mid-America)
University Center—410
Janet Ballweg, Chair, Bowling Green State University
John Bowers, Co-Chair, University of Michigan

G. Art and Architecture Thesaurus: Hands-On Experience (VRC)
Hulsey—317
A continuation of the morning session with practice cataloguing slides using written and electronic versions of the AAT, including a final question and answer period.

3:00—4:00 P.M. Southern Graphics Council Business Meeting
University Center Great Hall—C

3:00—6:00 P.M. Tours. Reservation required; buses provided. (Bus pass not required)


Tour II New Kirklin Clinic Building, Churches of Downtown Birmingham, Linn Park, Alabama Power Company Buildings. John M. Schnorrenberg, Tour Leader


7:30—12:00 P.M. Barbecue, beer and dancing.
Music by the Birmingham Heritage Jazz Band at Sloss Furnaces National Historical Landmark—Water Tower. Ticket required, bus transportation provided.

Conference Exhibitions:
Views and Visions: Contemporary Photographs from the Permanent Collection of the Birmingham Museum of Art. UAB Visual Arts Gallery
Hot Water: Work of the UAB Faculty, 10-2-4 Gallery
Angry Love, curated by Taboo, artists' collective of Atlanta, Space One Eleven
Photographs by Kelly V. Grider, Birmingham Art Association
Work of the Art Faculty at Birmingham-Southern College. Kennedy Art Gallery
We Live in a Political World: Invitational Exhibition. Fifth Gate Art Center
Work of Art Students at UAB. UAB Department of Art Halls and Studios
Friday evening from 5:00 to 10:00 p.m.