Schedule

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The Department of Art
The University of North Carolina at Chapel Hill
Arthur S. Marks, Chair, 1987-1993
Mary Sturgeon, Chair, 1993-present
with support from
The College of Arts and Sciences
Stephen S. Birdsell, Dean

OCTOBER 21-23, 1993
# SOUTHEASTERN COLLEGE ART CONFERENCE

**OCTOBER 21-23, 1993**

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<td><strong>8:15-10:15</strong> Session III</td>
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<td><strong>10:15-10:45</strong> Break</td>
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<td><strong>10:00-5:00</strong> Registration</td>
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<td><strong>2:30-3:00</strong> Break</td>
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Thursday, October 21

8:30-12:30  Board Meeting/ Lunch (Omni Board Room)

10:00-5:00  Registration

12:30-2:30  Session I

Ancient Art (Omni 108)
Linda Gigante, Chair, University of Louisville

1. Sharon Hill, Virginia Commonwealth University
   "The Phallic Goddess: Ritual and Taboo"
2. Stephen Smithers, Indiana State University
   "The Women of Caere"
3. Barry King, University of Louisville
   "Symposium Imagery in Greek Vase Painting"
4. Constanze Witt, University of Virginia, Charlottesville
   "Daily Life in Third Century Morgantina: Ritual, Play, and Women's Work"

Abstract Expressionism (Omni 106)
Evan Firestone, Chair, The University of Georgia

1. Michael Plante, Tulane University
   "Abstract Expressionism in Paris: Pollock's Challenge to the French Tradition"
2. Evan Firestone, The University of Georgia
   "Fritz Bultman: The Case of A Missing Irascible"
3. Kerry Mills, Richmond, Virginia
   "Newman on Newman. Greenberg on Newman"
4. Robert Hobbs, Virginia Commonwealth University
   "Lee Krasner: Surviving Jackson"

Viewing Session I—Studio Session (Omni 107)
The viewing sessions showcase work that is pushing aesthetic, social, and/or cultural boundaries of art. Four separate panels have been created by dividing the SECAC member states into four groups. A representative from each state will present work by artists from that state working across a range of media and discipline. At the end of the four sessions, a fifth panel will sum up the issues generated by the other four panels.

Shawn Brixey, Chair, University of Kentucky
West Virginia (Sergio Soave, West Virginia University), Kentucky (Shawn Brixey, University of Kentucky), Tennessee (Susan Bryant, Austin Peay State University)

Paradigms Lost—Studio Session (Omni 105)
As computers and digital technology get more intimately integrated into the art and design curriculum, it becomes increasingly more urgent to address the changes that their introduction may bring. Is art getting a face-lift or is it mutating into something new and unpredictable? Presenter: Paul Brown, Mississippi State University

2:30-3:00  Break

2:30-3:30  SECAC Review (Omni Board Room)
"Ask the editor." Floyd Martin will be available for discussion and questions.

3:00-5:00  Session II

Modern Art and Photography (Omni 101)
Heather McPherson, Chair, The University of Alabama at Birmingham

1. Heather McPherson, The University of Alabama at Birmingham
   "Courbet and Baudelaire: Portraiture Against the Grain of Photography"
2. Mary Warner Marien, Syracuse University
   "Photography and the Foundations of Elegiac Modernism"
3. Geraldine Wojno Kiefer, Independent Scholar
   "The 'Production' of Signification in Fin-de-Siecle New York: Alfred Stieglitz's Markings in the Capitalist Marketplace"
4. David Stewart, The University of Alabama at Huntsville
   "Framed by Carlyle? Cindy Sherman and Sartor Resartus"

**Spanish Art: Prehistory to the Present (Omni 105)**
Mindy Nancarrow Taggart, Chair, The University of Alabama

1. Andrew S. Arbury, Radford University
   "Patronage, Rule, and Wisdom: The Catalafque of Margarita of Austria at the University of Salamanca"

2. Mindy Nancarrow Taggart, The University of Alabama
   "Antonio del Castillo’s Sketches of Rural Cordoba Considered as Sources of His History Paintings"

3. Ann Glenn Crowe, Virginia Commonwealth University
   "Goya’s Formal Portraits of the Duchess of Alba: Images of Psycho/Sexual Coding"

**Interdisciplinary Approaches to the Teaching of Art History (Durham Arts Council, Adaron)**
Peter L. Schmunk, Chair, Wofford College

1. Robert Stanton, Ringling School of Art and Design
   "Multi-, Pluri-, Cross-, Inter-, and Trans-disciplinary Approaches to the Teaching of Art History: Definitions and Possibilities"

2. Peter L. Schmunk, Wofford College
   "The Use of Music in the Art History Survey Course"

3. Beth Stewart, Mercer University
   "The Arcadian Tradition in Painting and Literature"

4. Floyd W. Martin, University of Arkansas at Little Rock
   "A Course on Impressionism in Art and Music"

**Viewing Session II—Studio Session (Omni 106)**
A showcase of work pushing aesthetic, social, and/or cultural boundaries of art. (See Viewing Session I)

David Houston, Chair, Clemson University

North Carolina (Barbara Bloemick, Independent Curator), South Carolina (David Houston, Clemson Art Museum), Virginia (Steven High, Director, Anderson Gallery, Virginia Commonwealth University)

**Aesthetics and Politics—Studio Session (Omni 107)**
This session will observe the interface of the issue of visual aesthetics and political art. Can they coexist or is there an inherent conflict?
Howard Risatti, Chair, Virginia Commonwealth University

1. Howard Risatti, Virginia Commonwealth University
   "Politics, Empathy, and the Visual Experience"

2. Anne Beidler, Agnes Scott College
   "Use of Aesthetics in Reclaiming the Body"

3. Lawrence Jasud, Memphis State University
   "Art, Politics, and Representation"

4. Tanja Sofic, Rollins College
   "Formalist Art vs. Activist Art: The Danger of Exclusivity"

5. Ray Kass, Virginia Tech University
   "Aesthetic Reality and Political Reality"

This open forum panel will consider new premises for organizing freshman-level art programs.
J. Michael Simpson, Chair, Auburn University

1. Paul Brown, Mississippi State University
   "New Technologies and Paradigm Shifts"

2. Janet T. Marquardt-Cherry
   "Cross-cultural Exposure and the Functional Context for Reorganizing Foundation Courses"

3. Thomas B. Kass, University of Utah
   "Still Crazy After All These Years: A Pedagogy of Process (A History of the University of Utah’s Design Program)"

**VRC Slide Exchange, Tour of UNC Slide Facility, and Business Meeting**
Bring 20 or more slides to trade with others. Slides should be labeled and in plastic slide pages, up to a maximum of 60 slides. Christine Updike, President of the Visual Resources Association, will conduct the VRC
business meeting and present an update on VRA activities for 1993.

5:15  Buses leave for Ackland Art Museum
On view at the Ackland will be “Pictograph into Burst: Adolph Gottlieb Paintings in Transition (1946-59)” and “George Nick: The Chapel Hill Paintings.” The Ackland’s permanent collection has an emphasis on European painting and sculpture as well as Asian painting and sculpture.

5:30-7:15 Reception
Ackland Art Museum
Sponsored by the UNC-Chapel Hill Department of Art and the Ackland Art Museum

7:30-9:00 Keynote Address
The Hanes Visiting Artist Lecture Series
Hanes Art Center Auditorium
Peter Plagens, artist, writer, art critic for Newsweek, former chair of UNC-Chapel Hill Department of Art
“The Last Esthete”

Exhibit
Glass Gallery, Hanes Art Center, Ray Kass

9:00-11:00 Dinner on your own
Buses return to The Omni

Friday, October 22

8:00-4:30 Registration

8:15-10:15 Session III

Medieval Art (Omni 105)
Carolyn J. Watson, Chair, Furman University
1. Tessa Garton, College of Charleston
   “Insular Traditions in Irish Romanesque Sculpture”
2. David S. Areford, Florida State University
   “The Wound of Christ: Relic, Amulet, and Mystical Threshold”
3. Jane Hetherington Brown, University of Arkansas at Little Rock
   “The Hunterian Psalter Miniatures: Images and Imitatio of the Apostolic Church”
4. Verlon Cary, Chesterfield, Virginia (adjunct instructor, Commonwealth College)
   “The Praying Figure in the Nativity Panel of Grunewald’s Isenheim Altarpiece”
5. Mary C. Joslin, Raleigh, North Carolina (Independent Scholar, retired professor from St. Augustine’s College, Raleigh)
   “Iconography of the Medieval Drama in the Egerton Genesis”

American Art II:
The Twentieth Century (Omni 106)
Betsy Fahlman, Chair, Arizona State University
1. Marianne Doezema, Randolph-Macon Woman’s College
   “Patronage and Appropriation: John Sloan and Santa Fe”
2. Dixie Webb, Austin Peay State University
   “The American Worker in the Factory: Images of Men and Machines Between the World Wars”
3. Karen A. Bearor, Florida State University
   “Promoting Progress: Publicity for the WPA’s Design Laboratory”
4. Helen Langa, University of Dayton
   “Modernism and Modernity: New York Printmakers and Social Subjects During the New Deal Decade”
5. Bradford R. Collins
   The University of South Carolina
   “Lichtenstein’s Comic-Book Imagery, 1961-64: The Freudian Perspective”

Viewing Session III—Studio Session (Omni 108)
A showcase of work pushing aesthetic, social, and/or cultural boundaries of art. (See Viewing Session I.)
Jim Richard, Chair, University of New Orleans

Mississippi (Tom Rankin, University of Mississippi), Alabama (Bill Dooley, Director, Mooty Gallery, University of Alabama), Louisiana (Jim Richard, University of New Orleans), Arkansas (John Salvest, Arkansas State University)
Mock Academics—Studio Session
(Omni 107)
This session will treat the conference paper as an art form, creating fictions that point to the truth. The session will be comprised of a series of "straight" papers which parody the attitudes and methods of the art historian and studio artist.
Beauvais Lyons, Chair, University of Tennessee

1. Beauvais Lyons, University of Tennessee
   "Olfactory Epistemology: The Function of Mock Academics"
2. Sarah M. Smith, St. Ovinus University
   "Nullity and Its Effects on the Artistic Process"
3. A. Clarke Bedfo, Hirshorn Museum
   "Frederick Draper Kalley, Prince of the American Renaissance"
4. Carmel Venti, Waterford, CT
   "ARTBIOGEOG 206: Anatomy of a Map"
5. Paul Rutkovsky, Florida State University
   "Planet Hamburger (Is the Price Right?)"

Art Education I—Studio Session
(Durham Arts Council, Adaran)
Thomas M. Brewer, Chair, University of Arkansas at Little Rock

1. Charles Jansen, Middle Tennessee State University
   "The Development of Art Appreciation Studies: A Cultural Critique"
2. Bonnie Black, Arkansas State University
   "Evaluating School-Based Art Programs: A Comparison of Aesthetic Judgments Made by Seventh Grade Students on Selected Works of Art"
3. Marianne Stevens Suggs, Appalachian State University
   "Moving Beyond Formalism Toward Making Beginning Studios Meaningful or Instilling a Sense of Sell"

10:15–10:45 Break
10:45–12:45 Session IV

Baroque Art (Omni 105)
Carolyn H. Wood, Chair, Ackland Museum, Chapel Hill, North Carolina

1. John Beldon Scott, University of Iowa
   "Guarinis's Use of the Passion Order in the Chapel of the Holy Shroud"
2. Helen Hills, University of North Carolina at Chapel Hill
   "The Iconography of the Immaculate Conception in Seventeenth Century Conventual Churches in Palermo"
3. Louise Rice, Duke University
   "The Critical Response to Nicolas Poussin's Saint Erasmus Altarpiece"
4. Francesca Consagra, National Gallery of Art, Washington, DC
   "De Rossi and Fald: A Successful Collaboration in the Print Industry of Seventeenth Century Rome"

American Art I:
The Nineteenth Century (Omni 107)
Karen Henricks, Chair, Jacksonville State University

1. Paul Groover, Mississippi State University
   "Earth and Soil: Southern Art and the Cultivation of the Land"
2. Bailey Van Hook, Virginia Polytechnic Institute and State University
   "Frederic Church's Natural Bridge, Virginia: An American Triumphal Arch"
3. Roberta Smith Favis, Stetson University
   "Home Again: Worthington Whittredge's Domestic Interiors"
4. Saul E. Zalesch, Georgia Southern University
   "American Painting as Social Critique"

Viewing Session IV—Studio Session
(Omni 106)
A showcase of work pushing aesthetic, social, and/or cultural boundaries of art. (See Viewing Session I.)
Lisa Tuttle, Chair, Atlanta, GA

Georgia (Lisa Tuttle, artist and former director of the Atlanta College of Art Fine Arts Gallery, and Arturo Lindsay, Spelman College), Florida (Margaret Miller, director, Contemporary Art Museum, College of Fine Arts, and Kate Rawlinson, director, Francis Wolfson Art Gallery, Dade Community College)
Challenging the Tradition:  
Starting From Scratch—Studio Session  
(Omni 108)

Given the opportunity to develop an entirely different approach to the studio experience within the university setting, what kind of form would this vision take?  
Michael Aurbach, Chair, Vanderbilt University

1. Michael Aurbach, Vanderbilt University  
“Starting from Scratch: The Rationale”
2. Janet Marquardt-Cherry, University of South Florida  
“Cross-cultural Exposure and the Functional Context for Reorganizing Foundation Courses”
3. Don Evans, Vanderbilt University  
“The Current System: Does it Work?”
4. Howard Risatti, Virginia Commonwealth University  
“Thinking about Art School”

VRC at Duke University—Slide Room  
and Graphic Detail Demo  
Christina Updike, Chair, James Madison University

Bill Broome, Assistant Slide Curator at Duke University, will demonstrate Duke’s electronic imaging project. A roundtable discussion will follow on new technologies and other concerns in managing visual collections.

1:00-2:30 Awards Luncheon

2:30-3:00 Break

3:00-5:00 Session V

Nineteenth and Twentieth Century Architecture (Omni 106)  
Robert M. Craig, Chair, Georgia Institute of Technology

1. Robert Wojtowicz, Old Dominion University  
“Clarence Amos Neff and the Arts and Crafts Movement in Norfolk”
2. Martha Caldwell, James Madison University  
“The Work of Atwood and Nash”
3. Robert M. Craig, Georgia Institute of Technology  

“Women in Architecture: A Place in the American Survey”

Reflections of Time: African and  
African-American Art in Context  
(Omni 107)  
Babatunde Lawal, Chair, Virginia Commonwealth University

1. Nancy Howard Page, University of Virginia,  
Charlottesville  
“Modern or Latin American? The Question of Ethnic and Artistic Identity in the Art of Wilfredo Lam and Aime Cesaire”
2. Michael D. Harris, Spelman College  
“From Double Consciousness to Double Vision: The Afri-Centric Artist”
3. Melissa Liles, Virginia Commonwealth University  
“Larry Boone: Constructing an African-American Identity”
4. Mikelle Omari-Obayemi, The University of Arizona,  
Tucson  
“Queen Mother, Witch: Change and Continuity of Yemoja Art and Ritual in the African Diaspora”
5. Eli Bentor, Winthrop University, Rock Hill, SC  
“Aro Ikeji Festival as a Usable Past”

General Session I (Omni 105)  
John W. Myers, Chair, The University of North Carolina at Wilmington

1. Barbara J. Watts, Florida International University  
“Fortuna and Fortune: Botticelli in the Nineteenth Century and the Sale of His Drawings for Dante’s Commedia (MS Hamilton 301)”
2. Beverly Heisner, University of South Carolina  
“The Design of The Silence of the Lambs”
3. David McCarthy, Rhodes College  
“It Felt Like Dejeuner sur l’herbe All Over Again”
4. Andrew L. Cohen, The University of Central Arkansas  
“Questioning Centrality, Periphery and Essentialism: Art History of India and The Nolamba Dynasty Example”
5. Roy B. Sonnema, Georgia Southern University  
“Gerrit Dou’s Textual Appropriations”
Viewing Session—Summary
(Omni 101)
Guest Moderator: Susan Lubowsky, Director, Southeastern Center for Contemporary Art.
Ms. Lubowsky will be joined by the Viewing Session presenters from the SEAC member states in an attempt to synthesize some ideas and issues that came to light during the Viewing Sessions.

Challenging the Tradition:
Old Classes, New Approaches II—
Creative Pedagogy in Studio Classes—
Studio Session (Omni 108)

Given the opportunity to develop an entirely new approach to the studio experience at the university level, what form would this vision take?
Richard Pumphrey, Chair, Lynchburg College

   "Educator as Innovator / Innovator as Educator"
2. Michele Fabiano, University of North Alabama
   "Developing the Dynamics of Creativity"
3. Peter Ratner, James Madison University
   "Use of the Computer in Traditional Computer Graphics Classes"
4. Dennis Roberts, Randolph Macon Women's College
   "Reconnecting: Closing One's Eyes and Learning to See"
5. Helen Smith, Durham, NC
   "A Metamorphosis Drawing Project / Using the Computer for a Design Class"

5. Angela Bustamante, Miami-Dade Community College
   "Grant Writing, A Hurricane and A New Slide Library"

5:15     Buses leave for Raleigh
NC Museum of Art and
Moore Square Galleries

The current exhibit at the NC Museum of Art is "North Carolina Artists," juried by Michael Auping, chief curator of the Museum of Modern Art in Fort Worth, TX. Among the galleries in the Moore Square Art District are Lee Hansley Gallery (showing Charlotte Robinson's "Watershed Paintings" and photographer Marsha Burns' "Portrait of America"), Wake Visual (showing "Subtleties"), Gallery A (showing works by Bob Rankin), Peden Gallery II (showing paintings by Robert Stuart), Raleigh Contemporary Gallery (showing works by David Solow), Artspace (featuring a three-person juried show by Nancy Barer, Jamie Devol, and Madonna Philips), and City Gallery (showing works by Adrian Piper).

10:00     Last buses return to The Omni

Saturday, October 23

8:00     Optional Trip to Winston-Salem and Greensboro (departs from the Omni)

8:30-9:30 SECAC Annual Business Meeting and Continental Breakfast (Durham Arts Council, Adaron)

9:45-11:45 Session VI

Monuments And Memorials
(Omni 105)
Peggy McDowell, Chair, University of New Orleans

1. Marina Pacini, Memphis State University
   "I've Been to the Mountaintop"
2. Michael Gur, University of Illinois
   "Artist vs. Connoisseur: The Committee of National Monuments and the Arbitration of Taste"

VRC—Papers and Roundtable Discussion (Durham Arts Council, Adaron)
Christina Updike, Chair, James Madison University

1. Linda McRae, University of South Florida
   "Art Information Task Force: Visual Resources Subcommittee—A Report"
2. Bonita Billman, Georgetown University
   "Iconography on the ISABELLA Database"
3. Sherrie Rook, George Mason University
   "Slide Sources: Washington, DC"
4. Luz Aveleyra, University of North Carolina at Charlotte
   "Alice Ravenel Huger Smith's Watercolors for A Carolina Rice Plantation of the Fifties"
3. Julia S. May, Virginia Commonwealth University
   "Monuments of Sacrifice: The Art of Auguste Rodin and Frederick E. Hart"
4. Janet A. Headley, Loyola College in Maryland
   "Boston’s Working Class Hero: The Cult of Benjamin Franklin"
5. Shelley E. Zuraw, University of Georgia
   "In Praise of Church and Family: Monumental Papal Tombs of the Quattrocento"

Adventures in Art History ( Omni 106)
Mark Miller Graham, Chair, Auburn University
1. Charles S. Mayer, Indiana State University
   "Manet’s Olympia and the New Art History"
2. Cynthia Krstan-Graham, Atlanta College of Art
   "Poststructuralism and the Postclassic Maya: The Mesoamerican Body Politic at Chichen Itza”
3. Charles R. Jansen, Middle Tennessee State University
   "A Rebuttal to H.W. Janson: Regionalism and the Art World”
4. G. Scott Bishop, Emory University
   "Counting on the Past: A Number of Approaches to Jonathan Borofsky”
5. Mark S. Price, Auburn University
   "A Postmodern Artist Critiques Postmodern Critiques”

Art and Architecture in the Teaching Studio—Studio Session (Omni 108)
This session will discuss the implications of studio educators crossing the boundary that traditionally defines art and architecture within the educational setting.
Laura Prange, Chair, Auburn University
1. Maria Artemis, Atlanta College of Art
   "Inhabited Experience: Riding the Elusive Boundary Between Art and Architecture”
2. Douglas Burleson, Auburn University
   "Intuitive and Empathetic Design Methodological Models”
3. Laura Prange, Auburn University
   "Teaching the Things of Spatiality”

Spiritual Places/Spiritual Spaces—
Studio Session (Omni 107)
Jim Hirschfeld, Chair, University of North Carolina
1. Jim Hirschfeld, University of North Carolina at Chapel Hill
2. Tom Rankin, University of Mississippi
3. Barbara Kerme, Montgomery College
4. J. Michael Simpson, Auburn University
5. Ann Gregory-Bepler, Chapel Hill, NC
6. Kathleen Holder, University of Arkansas at Little Rock

Art Education II—Studio Session
(Durham Arts Council, Adaron)
Thomas M. Brewer, Chair, University of Arkansas at Little Rock
1. Thomas M. Brewer, University of Arkansas at Little Rock
   "Instructional Influence in Art”
2. Julia Kellman, University of North Carolina at Greensboro
   "Harvey Shows the Way: Narrative and the Function of Art”
3. Eric Purves, Appalachian State University
   "Expanding Notions of Art in the Preservice and Inservice Training of Art Educators”

11:45-1:00 Lunch
1:00-3:00 Session VII
Metamorphosis: Word into Image
(Omni 105)
Jadwiga M. da Costa Nunes, Chair, Muhlenberg College
1. Katherine A. McIver, The University of Alabama at Birmingham
   "La Bella Donna: Word vs. Image”
2. Janice Simon, The University of Georgia
   "The Threshold in American Landscape Painting: Echoes of Forest Hymn"
3. Linda G. Zatlin, Moorehouse College
   "Through Text into Image: Beardsley's Triangles and His Unconscious"
4. Carolyn Bloomer, Ringling School of Art and Design
   "Textual Influences in Contemporary Chinese Painting: Report from the Field"

**Graduate Student Session (Omni 106)**

Kemille Moore, Chair, The University of North Carolina at Wilmington

1. Diana McClintock, Emory University
   "John Gadsby Chapman’s Baptism of Pocohontas: Indian Princess or Indian Squaw?"
2. Cynthia Wiedemann, Vanderbilt University
   "Promoting Woman’s Sphere: Lilly Martin Spencer and the Cult of Domesticity"
3. Julia A. Horsemian, East Tennessee State
   "Mary Tudor Revealed in Paint"
4. Leo Mazow, The University of North Carolina at Chapel Hill
   "Idly Industrious: Inness, Shakespeare, and the Greenwood Tree"
5. Michael E. Fritz, Florida State University
   "The Classical Sources and Baroque Variations of Caravaggio’s Narcissus"

**Renaissance Art (Omni 107)**

Kathleen Giles Arthur, Chair, James Madison University

1. Norman E. Land, University of Missouri, Columbia
   "Dante, Alberti and Titian’s Entombment of Christ in the Louvre"
2. Marina Karem, University of Louisville
   "Paolo Veronese’s Portrait of a Young Woman in the J.B. Speed Art Museum"
3. Peter Dwight Shurko, University of Virginia, Charlottesville
   "Mannerism, the Counter Reformation, and the Painting of Federico Zuccaro"
4. Charles R. Mack, University of South Carolina
   "Lost and Found: An Ambrosius Benson in the Columbia Art Museum"
5. Vida J. Hull, East Tennessee State University
   "Michel Sittow in Memlinck’s Studio"

**Cradle of Creativity—Studio Session (Omni 108)**

This panel looks at the symbiotic relationship between art and architecture and the cultural contexts that gave them birth.

*James Alexander, Chair, University of Alabama at Birmingham*

1. Robert Lyon, Louisiana State University
   "Art and Architecture: The Development of a Formal Vocabulary"
2. William Young, Lynchburg College
   "The Evolution of the Exterior Room in Residential Architecture"
3. James Wineburner, University of Florida
   "The Form of Trash"
4. James Rodger Alexander, University of Alabama at Birmingham
   "Architecture as Sculptural Context: The Work of Gordon Matta Clark"

**From Mezzotint to Laser Print—Studio Session (Durham Arts Council, Adaron)**

The focus of this session is on how computer technology is affecting even artists who work with traditional print media.

*Donald Furst, Chair, University of North Carolina at Wilmington*

1. Donald Furst, University of North Carolina at Wilmington
2. Sergio Soave, West Virginia University
3. Bradlee Shanks, University of South Florida
4. Donald Byrum, Wichita State University

**Southern Graphics Council Business Meeting (Durham Arts Council, Adaron)**

3:00-3:30 Break
3:30-5:30  Session VIII

Representation, Difference, and Color (Omni 105)
Carol Mavor, Chair, University of North Carolina at Chapel Hill

1. Jane Blocker, University of North Carolina at Chapel Hill
   “Ana Mendieta and the Politics of the Venus Negra”
2. Jose E. Munoz, Duke University
   “Figuring a Black Imaginary: James Van der Zee and the Lost Object”

General Session II (Omni 107)
Nancy Weston, Chair, St. Cloud State University

1. Joyce Henri Robinson, Kenyon College
   “Thomas Jefferson’s Cabinet of Curiosities: The Entrance Hall at Monticello”
2. Michael H. Duffy, East Carolina University
   “Zola’s Art Criticism: Individuality and the Modern School”
3. Nancy Weston, St. Cloud State University
   “The Cringing King: A Victorian Irish Painter’s Image of British Kingship”
4. Tom Dewey II, The University of Mississippi
   “Frederick A.P. Barnard and His Dream of a Scientific Mecca on the Frontier of the Old Southwest”

Recycling as Image Maker—Studio Session (Omni 106)
This panel discussion will go beyond the use of found objects in art making to explore ways of using recycled or recyclable materials for permanent and temporary works.
Michael Warrick, Chair, University of Arkansas at Little Rock

1. Roberly Bell, Virginia Tech University
2. Loralee Gray, Verdale, Washington
3. Peter Lenzo, Columbia, South Carolina
4. Robert Lyon, Louisiana State University
5. John Salvest, Arkansas State University
6. Michael Warrick, University of Arkansas

Visual Speaking—Studio Session (Omni 108)
This session involves the relationship of word(s) to image.
Richard Rose, Chair, University of South Carolina

1. Stuart Downs, James Madison University
   “From Art and Poetry: An Interdisciplinary Perspective on Words and Image”
2. Peg De Lamater, Winthrop University
   “Serious Wordplay: Paul Klee’s J 1 vier = Katastrophe”
3. Robert Brinkerhoff, Memphis State University
   “Seeing Signs and Hearing Voices: Extensions of Southern Oral Traditions”
4. Myron Hellgott, Virginia Commonwealth University
   “I Like It’ and Other Art School Lingo”
5. Richard Rose, University of South Carolina
   “The Appearance of Words (and Other Intentions)”

5:45-9:00  Buses leave for Barbecue & Dance

Hayti Cultural Center
Ira Wiggins Jazz Combo

10:30  Buses return to The Omni

This program is correct at the time of printing and is subject to change. Please check the registration/message center if you have questions.
On display in the main hallway of the Convention Center:

Works by Gregg Schlanger, Austin Peay State University, 1992 SECAC Arts Grant winner

Program Chair: Arthur S. Marks, UNC-Chapel Hill
Studio Sessions: Beth Grabowski and Jim Hirschfield, UNC-Chapel Hill
Art History Sessions: John Myers, UNC-Wilmington

Special thanks to:

Anne Thomas, SECAC Secretary
The Division of Continuing Education, UNC-Chapel Hill